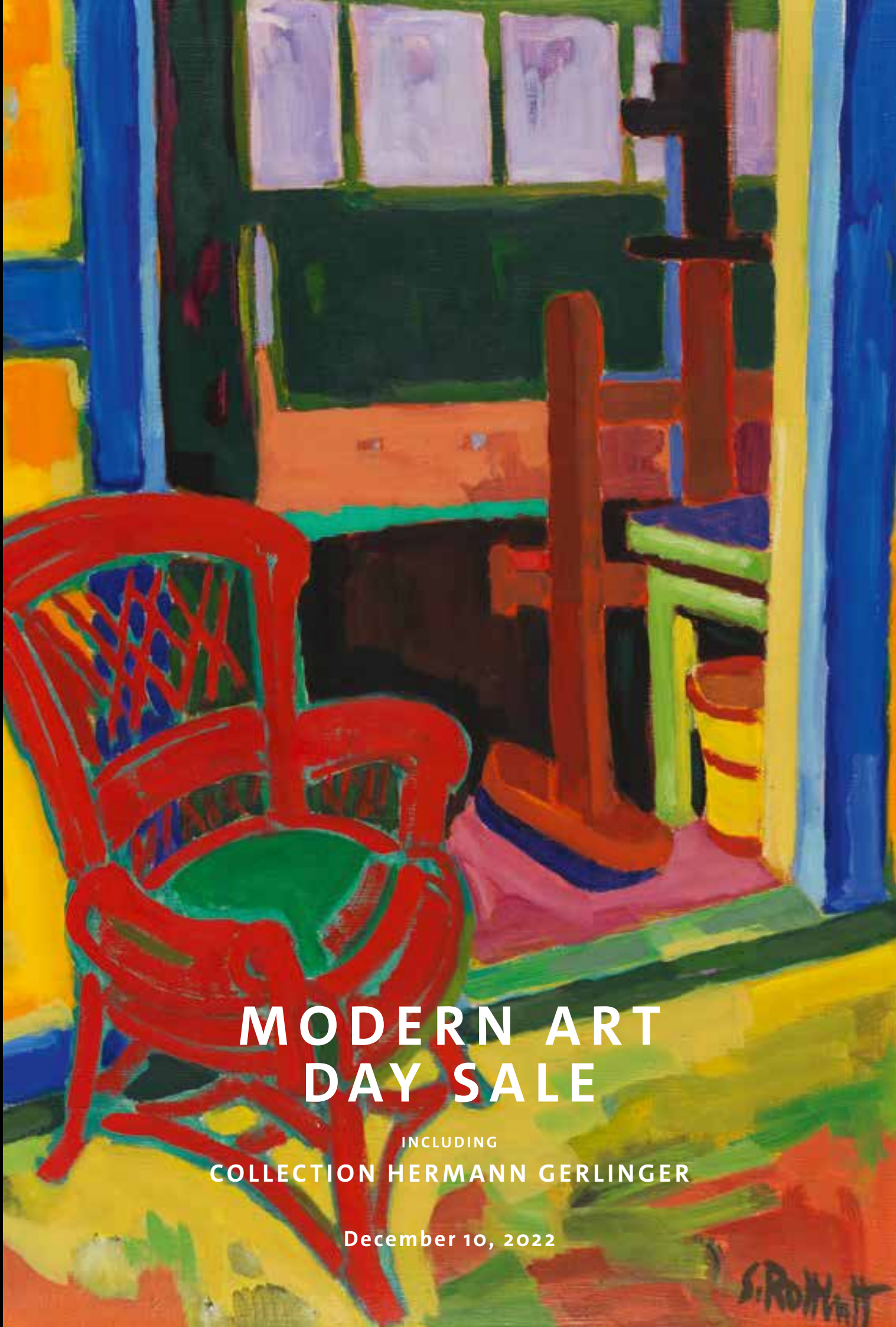


KETTERER KUNST



MODERN ART
DAY SALE

INCLUDING
COLLECTION HERMANN GERLINGER

December 10, 2022

S. ROTH





AUCTION 533

Modern Art Day Sale including Collection Hermann Gerlinger

Auctions

Lots 400–537 Modern Art Day Sale (533)
Saturday, December 10, from ca. 4.30 pm

Ketterer Kunst Munich
Joseph-Wild-Straße 18
81829 Munich

**For seat reservations please call: +49 (0) 89 5 52 440
or send an e-mail to: infomuenchen@kettererkunst.de**

Preview

Hamburg

Galerie Herold, Colonnaden 5, 20354 Hamburg
phone +49 (0)40 37 49 610, infohamburg@kettererkunst.de

Wed. November 16 11 am – 7 pm
Reception 4 pm – 7 pm
Thu. November 17 1 am – 4 pm

Cologne

Hafen 12, Hafestraße 12, 51063 Cologne
(near Art Cologne premises)
phone +49 (0)211 36 77 94 60, infokoeln@kettererkunst.de

Sat. November 19 11 am – 7 pm
Sun. November 20 11 am – 7 pm
Reception 4 pm – 7 pm
Mon. November 21 11 am – 4 pm

Frankfurt

Bernhard Knaus Fine Art, Niddastrasse 84, 60329 Frankfurt am Main
phone +49 (0)6221 58 80 038, infoheidelberg@kettererkunst.de

Wed. November 23 11 am – 7 pm
Reception 4 pm – 7 pm
Thu. November 24 11 am – 4 pm

Further Auctions

Lots 100–206 Contemporary Art Day Sale (534)
Friday December 9, from 1.30 pm

Lots 1–64 Evening Sale (535)
Friday, December 9, from 5 pm

Lots 300–395 19th Century Art (532)
Saturday, December 10, 2022, from 2.30 pm

Online Only onlineonly.kettererkunst.de
Sunday, November 20, 2022, from 3.30 pm –
Sun, December 11, 2022, 3 pm, Phased ending

Berlin

Ketterer Kunst, Fasanenstraße 70, 10719 Berlin
phone +49 (0)30 88 67 53 63, infoberlin@kettererkunst.de

Sat. November 26 10 am – 7 pm
Reception 4 pm – 7 pm
(Lecture on Max Liebermann, Dr. Lucy Wasensteiner,
director of Liebermann-Villa am Wannsee 5 pm)
Sun. November 27 10 am – 6 pm
Mon. November 28 10 am – 6 pm
Tue. November 29 10 am – 6 pm
Wed. November 30 10 am – 6 pm
Thu. December 1 10 am – 8 pm

Munich (all works)

Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich
phone +49 (0) 89 5 52 440, infomuenchen@kettererkunst.de

Sat. December 3 3 pm – 7 pm
Reception 4 pm – 6 pm
Sun. December 4 11 am – 5 pm
Mon. December 5 10 am – 6 pm
Tue. December 6 10 am – 6 pm
Wed. December 7 10 am – 6 pm
Thu. December 8 10 am – 5 pm
Fri. December 9 10 am – 5 pm

Exchange rate: 1 Euro = 1 U.S. dollar (approximate value).

Front cover: Lot 512 K. Schmidt-Rottluff – Frontispiece: Lot 449 G. Münter – Page 2: Lot 506 E. L. Kirchner – Page 4: Lot 507 A. v. Jawlensky –
Page 229: Lot 451 E. Nolde – Page 230: Lot 533 A. Kanoldt – Rear inside cover: Lot 494 Karl Schmidt-Rottluff – Rear outside cover: Lot 440 E. Munch

INFO

Your bidding options

Online

You can follow our saleroom auctions live online and also place bids online.

Bid and watch online on: www.kettererkunstlive.de

For online bidding, please register the latest one day ahead of the auction. If you want to create a new account, please click on "Register now" and you will receive an activation link. Please note that we are legally obligated to archive a copy/scan of an official ID. If you intend to place bids of more than € 50,000, please inform us beforehand.

By phone

If you can't attend the auction you can bid by phone. Please register no later than one day before the auction. On the day of the auction, we will call you shortly before your lot is called up. Please make sure that we can reach you on one of the phone numbers specified. We offer telephone bidding in the following languages: German, English, French, Italian (please use the following bidding form).

Proxy bids

If you are unable to attend the auction in person, we will be happy to accept your proxy bid (please use the following bidding form).

Saleroom

You can bid yourself or through an authorized representative in the saleroom. Please reserve a seat the latest one day prior to the auction and get a bidding paddle. In any case, please bring an official ID to the auction.

Online Only

You can also bid in our Online Only auctions around the clock.

Register and bid on www.ketterer-internet-auctions.com

Last chance to bid in the current auction: Sunday, December 11, 2022, from 3 pm (phased ending).

AUTUMN AUCTIONS 2022

Bids

Auctions 532 | 533 | 534 | 535 | @

Rechnungsanschrift | Invoice address

--	--	--	--	--	--	--	--

Kundennummer | Client number

Name Surname	Vorname First name	c/o Firma c/o Company
Straße Street	PLZ, Ort Postal code, city	Land Country
E-Mail Email		USt-ID-Nr. VAT-ID-No.
Telefon (privat) Telephone (home)	Telefon (Büro) Telephone (office)	Fax

Abweichende Lieferanschrift | Shipping address

Name Surname	Vorname First name	c/o Firma c/o Company
Straße Street	PLZ, Ort Postal code, city	Land Country

Ich habe Kenntnis von den in diesem Katalog veröffentlichten und zum Vertragsinhalt gehörenden Versteigerungsbedingungen und Datenschutzbestimmungen und erteile folgende Aufträge:

I am aware of the terms of public auction and the data privacy policy published in this catalog and are part of the contract, and I submit the following bids:

Ich möchte schriftlich bieten. | I wish to place a written bid.

Ihre schriftlichen Gebote werden nur soweit in Anspruch genommen, wie es der Auktionsverlauf unbedingt erfordert.
Your written bid will only be used to outbid by the minimum amount required.

Ich möchte telefonisch bieten. | I wish to bid via telephone.

Bitte kontaktieren Sie mich während der Auktion unter:

Please contact me during the auction under the following number: _____

Nummer Lot no.	Künstler:in, Titel Artist, Title	€ (Maximum Max. bid) required for proxy bids, optional for phone bids as safety bid

Bitte beachten Sie, dass Gebote bis spätestens 24 Stunden vor der Auktion eintreffen sollen.

Please note that written bids must be submitted 24 hours prior to the auction.

Versand | Shipping

Ich hole die Objekte nach telefonischer Voranmeldung ab in

I will collect the objects after prior notification in

München Hamburg Berlin Düsseldorf

Ich bitte um Zusendung.

Please send me the objects

Von allen Kund:innen müssen wir eine Kopie/Scan des Ausweises archivieren.

We have to archive a copy/scan of the passport/ID of all clients.

Ich habe Kenntnis davon, dass Ketterer Kunst gesetzlich verpflichtet ist, gemäß den Bestimmungen des GwG eine Identifizierung des Vertragspartners, gegebenenfalls für diesen auftretende Personen und wirtschaftlich Berechtigte vorzunehmen. Gemäß § 11 GwG ist Ketterer Kunst dabei verpflichtet, meine und/oder deren Personalien, sowie weitere Daten vollständig aufzunehmen und eine Kopie/Scan u.a. zu archivieren. Ich versichere, dass ich oder die Person, die ich vertrete und die ich namentlich bekanntgegeben habe, wirtschaftlich Berechtigte/ im Sinne von § 3 GwG bin bzw. ist.

I am aware that Ketterer Kunst is legally obligated, in line with the stipulations of the GwG (Money Laundering Act), to carry out an identification of the contracting party, where applicable any persons and beneficial owners acting on their behalf. Pursuant to § 11 GwG (Money Laundering Act) Ketterer Kunst thereby is obligated to archive all my and/or their personal data as well other data, and to make a copy/scan or the like. I assure that I or the person I represent and that I have announced by name is beneficial owner within the scope of § 3 GwG (Money Laundering Act).

Es handelt sich um eine öffentlich zugängliche Versteigerung, bei der das Verbrauchsgüterkaufrecht (§§ 474 BGB) nicht anwendbar ist.

It is a publicly accessible auction in which the consumer goods sales law (§§ 474 BGB) does not apply.

Rechnung | Invoice

Bitte schicken Sie mir die Rechnung vorab als PDF an:

Please send invoice as PDF to:

E-Mail | Email

Ich wünsche die Rechnung mit ausgewiesener Umsatzsteuer (vornehmlich für gewerbliche Käufer/Export).

Please display VAT on the invoice (mainly for commercial clients/export).

Datum, Unterschrift | Date, Signature

Ketterer Kunst GmbH & Co. KG · Joseph-Wild-Straße 18 · 81829 Munich · phone +49-(0)89-55244-0 · fax +49-(0)89-55244-177 · info@kettererkunst.de · www.kettererkunst.de





YOUR CONTACTS



Robert Ketterer
Owner, auctioneer
phone +49 89 55244-158
r.ketterer@kettererkunst.de



Gudrun Ketterer, M.A.
Auctioneer
phone +49 89 55244-200
g.ketterer@kettererkunst.de



Peter Wehrle
Managing director
phone +49 89 55244-155
p.wehrle@kettererkunst.de



Nicola Gräfin Keglevich, M.A.
Senior Director
phone +49 89 55244-175
n.keglevich@kettererkunst.de



Dr. Sebastian Neußer
Senior Director
phone +49 89 55244-170
s.neusser@kettererkunst.de



Dr. Mario von Lüttichau
Academic consultant
phone +49 89 55244-165
m.luetlichau@kettererkunst.de

Contemporary Art



MUNICH
Julia Haußmann, M.A.
Head of Customer Relations
phone +49 89 55244-246
j.haussmann@kettererkunst.de



MUNICH
Dr. Franziska Thiess
phone +49 89 55244-140
f.thiess@kettererkunst.de



MUNICH
Alessandra Löschner Montal, B.A./B.Sc.
phone +49 89 55244-131
a.loescher-montal@kettererkunst.de



MUNICH
Dr. Isabella Cramer
phone +49 89 55244-130
i.cramer@kettererkunst.de

Modern Art



MUNICH
Sandra Dreher, M.A.
phone +49 89 55244-148
s.dreher@kettererkunst.de



MUNICH
Larissa Rau, B.A.
phone +49 89 55244-143
l.rau@kettererkunst.de

19th Century Art



MUNICH
Sarah Mohr, M.A.
phone +49 89 55244-147
s.mohr@kettererkunst.de



MUNICH
Felizia Ehrl, M.A.
phone +49 89 55244-146
fehrl@kettererkunst.de

Resrepresentatives



BERLIN
Dr. Simone Wiechers
phone +49 30 88675363
s.wiechers@kettererkunst.de



COLOGNE
Cordula Lichtenberg, M.A.
phone +49 151 29607354
infokoeln@kettererkunst.de



**BADEN-WÜRTTEMBERG,
HESSE, RHINELAND-PALATINATE**
Miriam Heß
phone +49 6221 5880038
m.hess@kettererkunst.de



HAMBURG
Louisa von Saucken, MLitt
phone +49 40 374961-13
l.von-saucken@kettererkunst.de



NORTHERN GERMANY
Nico Kassel, M.A.
phone +49 89 55244-164
n.kassel@kettererkunst.de



**SAXONY, SAXONY-ANHALT,
THURINGIA**
Stefan Maier
phone +49 170 7324971
s.maier@kettererkunst.de



USA
Dr. Melanie Puff
phone +49 89 55244-247
m.puff@kettererkunst.de



THE ART CONCEPT
Andrea Roh-Zoller, M.A.
phone +49 172 4674372
artconcept@kettererkunst.de

Cataloging department

Silvie MühlIn M.A., Dr. Julia Scheu, Dr. Eva Heisse, Christine Hauser M.A., Alana Möller M.A., Ann-Sophie Rauscher M.A., Dr. Agnes Thum, Sarah von der Lieth, M.A., Dr. Mario von Lüttichau, Dr. Katharina Thurmair, Alisa Waesse M.A. – Editing: Text & Kunst KONTOR Elke Thode

IT STARTED WITH AN IDEA – BRÜCKE

 COLLECTION
HERMANN GERLINGER

„DOCUMENTS OF COMMON GROUND“

Each collection reflects the collector's personality, it tells us about preferences, reveals spontaneity or a systematic approach, independence of judgment and the collector's character in general. What is so special about the Hermann Gerlinger Collection is its monographic-documentary approach.

Under the title "It started with an idea. Die Brücke", documents of common ground that reflect the artists' joint creativity, which the collector Hermann Gerlinger sees as the "key ingredient" for their success, will be called up: vignettes, annual reports, membership cards, directories of members, exhibition posters and catalogs, and, last but not least, seven annual portfolios from 1906 to 1912.





400 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Signet of the Brücke artist group. 1905.

Woodcut.

Gercken A-24. Dube H 692. One of three known copies. On gray cardboard. 5 x 6,5 cm (1.9 x 2.5 in). Sheet: 7 x 8,4 cm (2.8 x 3.3 in). Verso with fragments of an earlier state of the woodcut "Idiot 4" (Gercken 5). [SM]

Called up: December 10, 2022 – ca. 16.30 h ± 20 min.

€ 2.000 – 3.000 R/P

\$ 2,000 – 3,000

Further information on the lot can be found in the Collection catalog and at kettererkunst.com

- One of only three known copies
- Apart from this copy, no other copy has ever been offered on the international auction market (source: artprice.com)
- The first signet of the young artist group "Brücke"

PROVENANCE

- Private collection Baden-Württemberg (until May 28, 1990: Galerie Wolfgang Ketterer).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Wentzel, Unbekannte gebrauchsgraphische Arbeiten von Ernst Ludwig Kirchner, in: Jahrbuch der Hamburger Kunstsammlungen, 1968, p. 142 (different copy).
- Galerie Wolfgang Ketterer, Munich, 150th auction, 19. und 20. Jahrhundert, catalog I, May 28, 1990, lot 228. (with black-and-white illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 98, SHG no. 35.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 286, SHG no. 645.

401 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Brücke program. 1906.

Sheet, machine-print.

On wove paper. 22,6 x 14,3 cm (8.8 x 5.6 in).

With hand-written addition „(Sitz-)“ before location. [KT]

Called up: December 10, 2022 – ca. 16.31 h ± 20 min.

€ 1.000 – 1.500 R/P

\$ 1,000 – 1,500

Further information on the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Collection Hermann Gerlinger, Würzburg (since 2002: Galerie Bassenge. With the collector's stamp Lugt 6032).

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 48-49 (with illu.-no. 17, different copy).
- Galerie Gerda Bassenge, Berlin, Kunst des 20. Jahrhunderts, auction 79, June 7, 2002, lot 3121.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 289, SHG no. 654 (with illu.).

Unser Programm.

Mit dem Glauben an Entwicklung, an eine neue Generation der Schaffenden wie der Geniessenden rufen wir alle Jugend zusammen. Und als Jugend, die die Zukunft trägt, wollen wir uns Arm- und Lebensfreiheit verschaffen gegenüber den wohlangesessenen, älteren Kräften. Jeder gehört zu uns, der unmittelbar und unverfälscht wiedergibt, was ihn zum Schaffen drängt.

Künstlergruppe „Brücke“

(Sitz - Dresden.)

Geschäftsstelle:
Berlinerstrasse 65, I.
Dresden - Fr.

- Important art-historical document
- As a founding manifesto, the "Brücke" program is an integral part of modernist avant-garde strategies
- The first "Brücke" exhibition took place in Dresden-Löbtau in September/October, 1906 and was accompanied by a number of graphic works made on this occasion



- Of the six known copies four are museum-owned
- Extremely rare
- The last time a copy was offered on the international auction market was 60 years ago (artprice.com)

402 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg–1938 Davos

Title vignette for the Brücke program “Brücke”. 1906.

Woodcut.

Gercken A-27. Dube H. 695. Monogrammed in wooden block in bottom center. From an edition of 6 known copies. On laid paper.

7,5 x 4,2 cm (2,9 x 1,6 in). Sheet: 13,3 x 9,6 cm (5,2 x 3,8 in). [SM]

Called up: December 10, 2022 – ca. 16.32 h ± 20 min.

€ 2.000–3.000 R/D

\$ 2,000–3,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 24, 29a (with illu., different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke, Collection Hermann Gerlinger, Stuttgart 1995, p. 99, SHG no. 38 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 290, SHG no. 657 (with illu.).



verso

403 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg–1938 Davos

Brücke program/Topfmarkt. 1906.

Woodcut.

Gercken A-28. Dube 696 / verso: Gercken 103. Dube 39. Monogrammed in upper left of printing block. With the stamp of Walter Kirchner (Lugt 1570 a), the artist's brother, and inscribed by a hand other than that of the artist. One of 11 known copies and one of four known copies. 15,2 x 7,5 cm (5,9 x 2,9 in).

Topfmarkt: 13,5 x 13,7 cm (5,3 x 5,4 in).

Sheet: 25,5 x 18,6 cm (10 x 7,3 in). [SM]

Called up: December 10, 2022 – ca. 16.34 h ± 20 min.

€ 4.000–6.000 R/D

\$ 4,000–6,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Walter Kirchner, Berlin (1947, with the stamp Lugt 1570a).
- Galerie Henze & Ketterer, Wichtrach/Bern (2003, with the label on the mount).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 2003, with the collector's stamp Lugt 6032).



- This is only the second time that a copy of the “Brücke” program is offered on the international auction market (source: artprice.com)
- Only four copies of “Topfmarkt” are known
- Hand-printed by the artist

EXHIBITION

- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 116, p. 402.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 24, no. 29b (with illu. in the text, different copy).
- Simone Füredi, Ernst Ludwig Kirchner. Der frühe Holzschnitt 1904 bis 1908 (catalog of Galerie Henze & Ketterer Wichtrach, no. 70), Wichtrach et al, 2003, no. 19 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 290, SHG no. 655, and p. 285, SHG no. 641.



- This is the only known copy
- Kirchner created this vignette for “Brücke” editions, however, it was rarely used

404 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Vignette with Brücke initials. 1909.

Woodcut.

Gercken A-45. Dube H. 698. This is the only known copy. On yellow paper, mounted on laid paper. 2,8 x 2,4 cm (1.1 x 0.9 in).

Sheet: 13,7 x 11 cm (5.4 x 4.3 in). [SM]

Called up: December 10, 2022 – ca. 16.35 h ± 20 min.

€ 2.000 – 3.000 R/P

\$ 2,000 – 3,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 110, SHG no. 61 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 307, SHG no. 657 (with black-and-white illu.).

405 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Signet of the Brücke. 1905/06.

Woodcut.

Gercken A-26 I. of II., Dube H. 694 I. One of two known copies without monogram. On fine machine-made laid paper (with watermark). 12,6 x 5 cm (4.9 x 1.9 in). Sheet: 18,6 x 12,3 cm (7.3 x 4.8 in). [SM]

Called up: December 10, 2022 – ca. 16.36 h ± 20 min.

€ 2.000 – 3.000 R/P

\$ 2,000 – 3,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Wien, June 1 - August 26, 2007, cat. no. 114, p. 402.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 99, SHG no. 37a (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 290, SHG no. 656a (with illu.).



- Early print without the monogram
- Very rare
- For the first time on the international auction market (source: artprice.com)



406 |  COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Signet of the Brücke. 1905/ 1906.


Woodcut.

Gercken A-26 II. of II. Dube H 964 II. Monogrammed in left of wooden block. One of 6 known copies of this state. On laid paper with a watermark. 12,6 x 5 cm (4.9 x 1.9 in). Sheet: 22,6 x 17,5 cm (8.9 x 6.9 in). [SM]

Called up: December 10, 2022 – ca. 16.38 h ± 20 min.

€ 2.000 – 3.000 R/D

\$ 2,000 – 3,000

 Further information on the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 117, p. 402.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke, Collection Hermann Gerlinger, Stuttgart 1995, p. 99, SHG no. 37b (with illu.)
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke, inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 290, SHG no. 656b (with illu.).

- One of just a few copies of which most are museum-owned, among others, by the Museum of Modern Art, New York
- For the first time offered on the international auction market (source: artprice.com)
- Document from the early days of the young artist group



407 |  COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Membership card for passive Brücke members (Prof. Kirchner). 1908.


Etching.

Gercken A-42. Dube R. 664. Monogrammed in the plate in left of center. One of 48 copies, corresponding to the number of passive members. On copper plate printing paper. 15,1 x 5,9 cm (5.9 x 2.3 in). Sheet: 17,6 x 8,8 cm (6.9 x 3.5 in). Printed in brown by C. Sabo, Berlin. [SM]

Called up: December 10, 2022 – ca. 16.39 h ± 20 min.

€ 2.000 – 3.000 R/D

\$ 2,000 – 3,000

 Further information on the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Ernst Kirchner, Chemnitz.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 24, no. 32. (with illu, different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 105, SHG no. 50a.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 298, SHG no. 675a.

- To date only two other copies have been offered on the international auction market (source: artprice.com)
- This is the membership card of Ernst Ludwig Kirchner's father
- Important contemporary document of the artist group



- A very special copy: issued for Ernst Kirchner (1847–1921), Ernst Ludwig Kirchner's father, professor at the 'Technische Lehranstalt' in Chemnitz, passive member since Oct./Dec. 1907
- Only very few copies of the original woodcut are known, of which two are museum-owned; in 1909 Pechstein added the text plate to the card
- First copy on the auction market (source: artprice.com)

408 | SHG COLLECTION HERMANN GERLINGER

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Membership card for passive Brücke members for 1909. 1907/1909.

Woodcut, two parts.
Bolliger 33; Krüger H 52. On thin, slightly brownish cardboard. Each woodcut 9,8 x 9,8 cm (3.8 x 3.8 in).
Cardboard: 12 x 24,2 cm (4.7 x 9.5 in).
Issued for "Herr Professor E. Kirchner/Chemnitz" (by hand in ink). [KT]

Called up: December 10, 2022 – ca. 16.40 h ± 20 min.

€ 2.000 – 3.000 R/D, F
\$ 2,000 – 3,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

LITERATURE

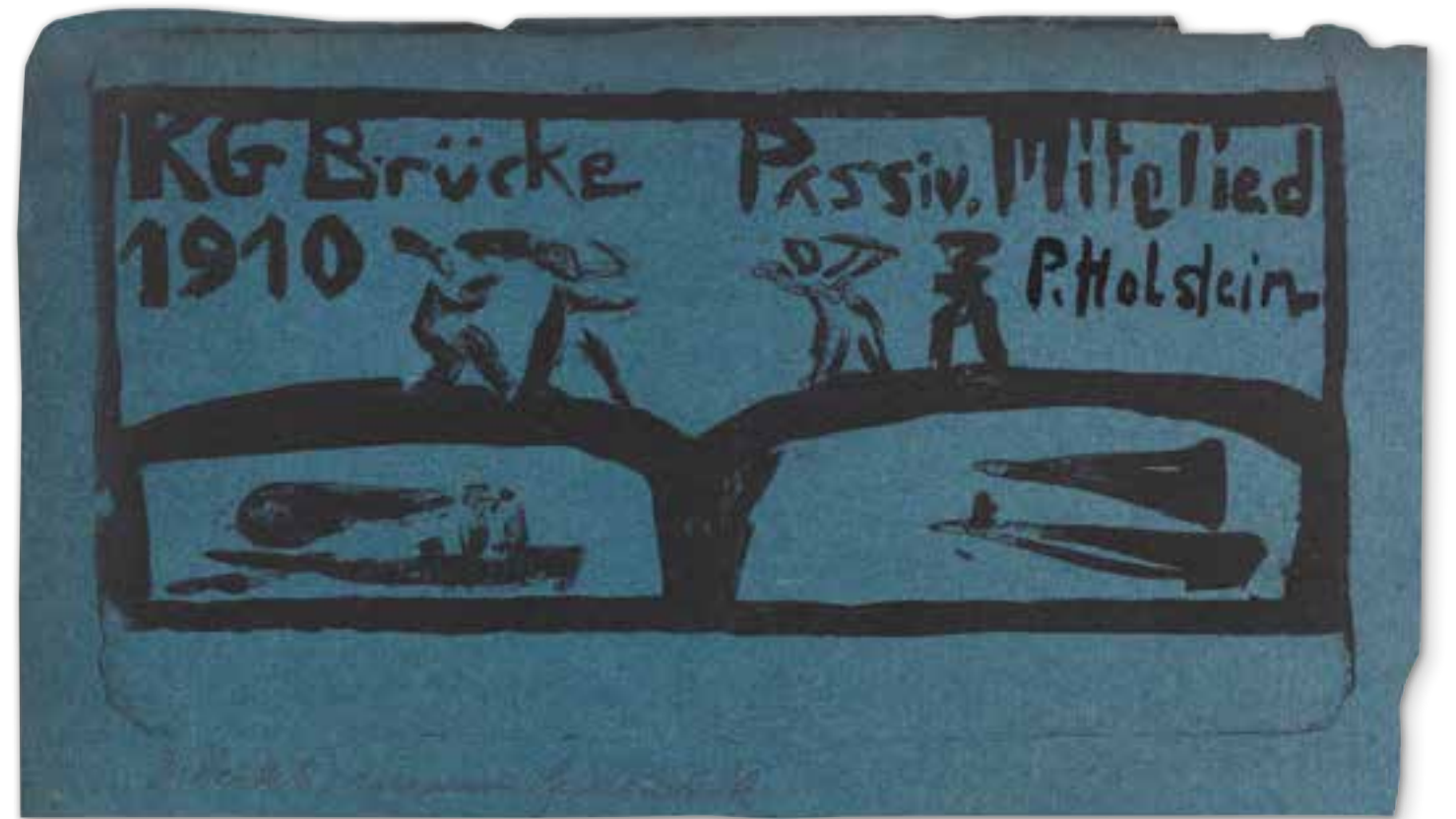
- Hans Bolliger, E. W. Kornfeld (eds.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 25, no. 33 (with illu., different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe "Brücke", in: Philobiblon, year III, issue 1, March 1959, pp. 41-71, no. 30 (with illu., different copy).
- Günter Krüger, Max Pechstein-Archiv (ed.), Das druckgraphische Werk Max Pechsteins, Tökendorf 1988, H 52 (with illu., different copy).
- Galerie Wolfgang Ketterer, Munich, 150th auction, 19. und 20. Jahrhundert, catalog I, May 28, 1990, lot 354 (with black-and-white illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 107, SHG no. 55 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 389, SHG no. 857 (with illu.).

PROVENANCE

- Prof. Ernst Kirchner (1847-1921), Chemnitz (as of 1909).
- Private collection Baden-Württemberg (until May 28, 1990: Galerie Wolfgang Ketterer).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).



- From the ownership of Paul Holstein (1884–1947), a school day friend of Erich Heckel and fellow student of Karl Schmidt-Rottluffs in Chemnitz, who was his lifelong friend
- Holstein was one of the first "Brücke" members, he joined the group in 1906 as member number 3
- One of to date only seven known copies of this membership card; others are at the Kunsthalle Hamburg, the Brücke-Museum Berlin, the Landesmuseum Oldenburg as well as in private ownership
- With the emblematic Brücke motif
- To date only one other copy has been offered on the auction market (source: artprice.com)

409 | SHG COLLECTION HERMANN GERLINGER

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Membership card for passive Brücke members for 1910. 1910.

Lithograph.
Ebner/Gabelmann 467 L. Dube L 145. Bolliger 34.
On blue cardboard. 11,3 x 25,8 cm (4.4 x 10.1 in).
Sheet: 16,8 x 29 cm (6.6 x 11.4 in).
Issued for "P. Holstein" (with inscription in ink). [KT]

Called up: December 10, 2022 – ca. 16.42 h ± 20 min.

€ 4.000 – 6.000 R/D, F
\$ 4,000 – 6,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Paul Holstein (1884-1947), Leipzig/Berlin.
- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1984, with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 147 (with illu.).

LITERATURE

- Hans Bolliger, E. W. Kornfeld (eds.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 25, no. 34 (with illu. different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe "Brücke", in: Philobiblon, year III, issue 1, March 1959, pp. 41-71, no. 31 (with illu. different copy).

- Annemarie und Wolf-Dieter Dube, Erich Heckel: Das graphische Werk, vol. II Radierungen Lithographien, New York 1965, no. 145 (with illu. different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe "Brücke", in: Die Jahresmappen der "Brücke" 1906-1912, ed. by Magdalena Moeller, ex. cat. Brücke Museum Berlin, Berlin 1989, pp. 12-31 (with illu. p. 21 different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 111, SHG no. 63 a (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 176, SHG no. 393 a (with illu.).
- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. I 1903-1913, Munich 2021, p. 288, no. 467 L (with illu. different copy).



- Last “Brücke” membership card
- Particularly large and representative sheet that Schmidt-Rottluff conceived as a triptych
- From the possession of Franz Hassler (1874–1942), a friend of Rosa Schapire and Wilhelm Niemeyer, who would take over artworks from Hassler’s collection after he had passed away
- The chemist, philosopher and collector Franz Hassler had a particular liking for Schmidt-Rottluff’s works and was in close contact with him, especially in Hamburg in 1911

410 | SHG COLLECTION HERMANN GERLINGER

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Membership card for 1911. 1910.

Woodcut, in three parts.
Schapire G 13. Bolliger 35. Lower left signed and dated. On reddish brown cardboard.
Each woodcut 16,7 x 12,7 cm (6,5 x 5 in).
Sheet: 21,5 x 44,4 cm (8,4 x 17,4 in).
Issued for “F. Hassler” (with inscription in ink).
Printed by the Brückenpresse. [KT]

The work is documented at the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 10, 2022 – ca. 16.43 h ± 20 min.

€ 6.000 – 8.000 ^{R/D, F}

\$ 6,000 – 8,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Franz Hassler (1874–1942), Hamburg-Volksdorf.
- Collection Hermann Gerlinger, Würzburg (with the collector’s stamp Lugt 6032).

EXHIBITION

- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, 3.6.-12.8.1984, Kat.-Nr. 171.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne, 1904-1914, Bucerius-Kunst-Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 53 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Rosa Schapire, Karl Schmidt-Rottluffs graphisches Werk bis 1923, Berlin 1924, G 13.
- Ernest Rathenau (ed.), Rosa Schapire, Karl Schmidt-Rottluff: graphisches Werk bis 1923, Tafelband, New York 1987, G 13 (with illu. different copy).
- Hans Bolliger, E. W. Kornfeld (eds.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 25, no. 35. (with illu. different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Philobiblon, year III, issue 1, March 1959, pp. 41-71, no. 32 (with illu., different copy).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Die Jahresmappen der “Brücke” 1906-1912, ed. by Magdalena Moeller, ex. cat. Brücke-Museum Berlin, Berlin 1989, pp. 12-31 (with illu. p. 22, different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 115, SHG no. 71 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 51, SHG no. 76 (with illu.).



411 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Annual Brücke report for 1910–1911. 1911.

Woodcut.
Gercken A 61. Dube H 709. From an edition of 5 known copies. On wove paper.
6,3 x 7,5 cm (2,4 x 2,9 in).
Sheet: 15,5 x 23,9 cm (6,1 x 9,4 in). [SM]

Called up: December 10, 2022 – ca. 16.44 h ± 20 min.

€ 1.000 – 1.500 ^{R/D}

\$ 1,000 – 1,500

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

- This is the only copy not in possession of a museum
- The four other copies are at the Brücke-Museum, Berlin, the Kupferstich-Kabinett Dresden, the Kunsthalle Hamburg and the Museum of Modern Art, New York
- Inspired by cabaret visits in Dresden and Berlin
- Important historic document illustrating the artist group’s organizational structure

PROVENANCE

- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1984, with the collector’s stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 26, no. 39 (with illu., different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke, Sammlung Hermann Gerlinger, Stuttgart 1995, p. 119, SHG no. 80.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 321, SHG no. 722.



- Last annual report before the end of the “Brücke” in May 1913
- With the two woodcuts by Heckel and Kirchner, this is the most important report of the total of five reports
- The woodcuts unite the two key “Brücke” motifs: nude in the studio and plein-air nude
- Other of the little known copies are in the Brücke-Museum, Berlin, the Staatsgalerie Stuttgart and the Brooklyn Museum, New York

412 | SHG COLLECTION HERMANN GERLINGER

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Annual report 1911/12. 1912.

8 pages, of which 4 text pages, with one Woodcut on both the cover and on the report's last page. Woodcuts monogrammed in block. On book paper. Annual report: 19,2 x 12,6 cm (7,5 x 4,9 in). Erich Heckel: title woodcut (Ebner/Gabelmann 543 H. Dube H 229. Bolliger 40 a): 10 x 7,2 cm (3,9 x 2,8 in). Ernst-Ludwig Kirchner: Akte in Landschaft (not in Schiefler. Dube H 204. Bolliger 40 b): 10 x 6,9 cm (3,9 x 2,7 in). [KT]

Called up: December 10, 2022 – ca. 16.46 h ± 20 min.

€ 2.000 – 3.000 R/D, F

\$ 2,000 – 3,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 182 (with illu.).

LITERATURE

- Hans Bolliger, E. W. Kornfeld (ed.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 26, no. 40a, 40b (with illu.).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Philobiblon, year. III, issue 1, March 1959, pp. 41-71, no. 35 a, 35 b (with illu.).

- Annemarie und Wolf-Dieter Dube, Erich Heckel: Das graphische Werk, vol. I Holzschnitte, New York 1964, no. 229 (with illu.).
- Annemarie und Wolf-Dieter Dube, Ernst Ludwig Kirchner: Das graphische Werk, Munich 1967, no. H 204 (with illu.).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Die Jahresmappen der “Brücke” 1906-1912, ed. by Magdalena Moeller, ex. cat. Brücke Museum Berlin, Berlin 1989, pp. 12-31 (with illu. p. 24).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 121, SHG no. 84 a, 84 b (with illu.).
- Meike Hoffmann, Leben und Schaffen der Künstlergruppe “Brücke” 1905 bis 1913, mit einem kommentierten Werkverzeichnis der Geschäfts- und Ausstellungsgrafik, Berlin 2005, p. 298.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 184, SHG no. 413a, 413b, p. 324, SHG no. 733 (with illu.).
- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. I 1903-1913, Munich 2021, p. 338, no. 543 H (with illu.).

413 | SHG COLLECTION HERMANN GERLINGER

FRITZ BLEYL

1880 Zwickau – 1956 Iburg

Portfolio for annual “Brücke” bonuses with cover vignette and table of contents of the “Brücke”-portfolios 1906 and 1907. 1906/07.

Cardboard and Linocut.

Portfolio: 62 x 45,7 cm (24.4 x 17.9 in). Linocut (portfolio): 8,3 x 10,1 cm (3.2 x 3.9 in).

Table of contents: 57 x 40.2 cm (22.4 x 15.8 in).

Linocut (table of contents): 11.7 x 5,5 cm (4.6 x 2.2 in).

Table of contents with signet stamp “KGB”. [AM]

Called up: December 10, 2022 – ca. 16.47 h ± 20 min.

€ 2.000 – 3.000 R/D, F

\$ 2,000 – 3,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

- Well-preserved copy of the cardboard portfolio which the “Brücke” artists intended for the storage of the annual bonus portfolios
- The vignette on the portfolio testifies to Bleyl's outstanding typography skills
- Remarkable document from the early “Brücke” days

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf (1993, table of contents).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 12, 1-2 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 101, SHG no. 40-41; p. 103, SHG no. 45.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 373, SHG no. 828-829.

PORTFOLIO

1. Annual Brücke portfolio. 1906.

Portfolio with a woodcut by each Fritz Bleyl, Erich Heckel and Ernst Ludwig Kirchner.

Sheet: ca. 55 x 39 cm (21.6 x 15.3 in).

Contains: Fritz Bleyl. "Haus mit Freitreppe". 1905. Woodcut. Söhn HDO 211-1.

Signed and monogrammed in printing block. On fine Japon.

22.5 x 17 (8.9 x 6.7 in). Sheet: 54.8 x 39.3 (21.6 x 15.5).

Erich Heckel. "Die Schwestern". 1905. Woodcut. Ebner/Gabelmann 58 H B (of B).

Söhn HDO 211-2. Signed and monogrammed in printing block. On fine Japon.

18.8 x 14 cm (7.4 x 5.5 in). Sheet: 55 x 38.9 cm (21.7 x 15.3 in).

Ernst Ludwig Kirchner. "Kauernder Akt, vom Rücken gesehen". Woodcut.

Gercken 32 B (of B). Söhn HDO 211-3. Signed. On fine Japon.

12.9 x 9.9 cm (5.1 x 3.9 in). Sheet: 54.7 x 38.5 cm (21.5 x 15.2 in).

Complete content of the 1st annual portfolio.

The 1906 portfolio, also intended to hold the following years, is offered as a separate lot along with the table of contents for the 1906 and 1907 portfolios. [AM]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

Called up: December 10, 2022 – ca. 16.48 h ± 20 min.

€ 15,000 – 20,000 ^{R/D, F}

\$ 15,000 – 20,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1993, with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 12-13, no. 3-5 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 101-102, SHG no. 42-44.
- Hermann Gerlinger, Heinz Spielmann (eds.), Fritz Bleyl und die frühen Jahre der "Brücke", Schleswig 1999, p. 16 (different copy).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 147, SHG no. 325; p. 286, SHG no. 646; p. 368, SHG no. 816.

- This is the first portfolio the "Brücke" artists made for its passive members
- A compilation of three fascinating woodcuts on paper in an extraordinary quality
- Complete copies of annual "Brücke" portfolios are very rare on the international auction market (source: artprice.com)



Right with the first annual portfolio, the artists manifested the group's claim to renewal and their obvious commitment to the woodcut. The woodcut on grained wood, subject of artistic discussion again since Japonism, and Gauguin and Munch, appears not only as a return to a natural, original, easily manageable and not elaborate material, as it was especially suitable for artistic spontaneity, since the cut into the wood cannot be corrected by knife, gouge, or chisel. Both Heckel with the sheet "Die Schwestern" (The Sisters) and Ernst Ludwig Kirchner with "Kauernder Akt, vom Rücken gesehen" (Crouching Nude, Seen from the Back) show the influence of Art Nouveau around the turn of the century, in addition, their skillfulness is reminiscent of the woodcut technique of the Swiss Felix Vallotton.

With the view "Haus mit Freitreppe" Bleyl testifies to his background in architecture. The linking of the nude, nature and individual living space in Heckel's and Kirchner's contributions also show a first hint at the later opening to new themes. The free determination of the human being in nature and in the studio, which at that time was programmatically pursued in the graphic "Viertelstundenakten" (Quarter Hour Nudes), is not yet reflected here. [MvL]

PORTFOLIO

2. Annual Brücke portfolio. 1907.

Portfolio with a lithograph by Karl Schmidt-Rottluff, an etching by Emil Nolde and a color woodcut by Cuno Amiet.

Sheet: up to 54,2 x 39 cm (21.3 x 15.3 in).

Contains: Karl Schmidt-Rottluff. "Holbeinplatz Dresden". 1906. Lithograph. Schapire L 8. Söhn HDO 212-3. Signed and monogrammed in printing block.

On wove paper. 22.6 x 35.7 cm (8.9 x 14.1 in). Sheet: 54.2 x 39 cm (21.3 x 15.4 in). Emil Nolde. "Akt". 1906. Etching. Schiefeler/Mosel/Urban 34 II (of II). Söhn HDO 212-4. Signed, dated and with the printer's signature. On van Gelder Zonen laid paper (with watermark).

19.3 x 14.8 cm (7.6 x 5.8 in). Sheet: 54.1 x 38 cm (21.3 x 15 in).

Cuno Amiet. "Giovanni Giacometti beim Lesen". 1907. Color woodcut. Mandach 25. Söhn HDO 212-1. Signed and monogrammed in printing block. On Japon.

26.9 x 23.7 cm (10.6 x 9.3 in). Sheet: 53.7 x 38.7 cm (21.1 x 15.2 in).

Complete content of 2nd annual portfolio. The 1906 portfolio, also intended to hold the following years, is offered as a separate lot along with the table of contents for the 1906 and 1907 portfolios.

Initially, each sheet will be called up individually and in the following as the complete portfolio.

Called up: December 10, 2022 – ca. 16.50 h ± 20 min.

€ 10,000 – 15,000 R/D.F

\$ 10,000 – 15,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1993, with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 14, no. 6, 8-9 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 103-104, SHG no. 46-48.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 34, SHG no. 38; pp. 376-377, SHG no. 834; p. 40, SHG no. 883.

- Particularly versatile compilation among the annual "Brücke" portfolios
- With these three works, Nolde, Schmidt-Rottluff and Amiet impressively testify to the vast expressive potential of the artist group
- The years 1906 and 1907 feature a lavishly made table of contents (separate lot)



Ernst Ludwig Kirchner, active member, 1907, woodcut.

With the second annual portfolio, the artists also showed the diversity of graphic techniques. While Amiet's woodcut still remains in the style of a fine drawing in light brown, Nolde's etching of a nude shows the possibility of sophisticated etching techniques in print. And finally, Schmidt-Rottluff contributes a dense lithograph of a nocturnal view of Holbeinplatz in Dresden to the annual portfolio. The woodcut by Axel Gallen-Kallela is not part of the 1907 annual portfolio - it was planned for 1908, but not included until 1909. The second annual portfolio of 1907 shows how the group became more international: "everyone with an urge to make direct and unadulterated creations belongs to us" – this passage of the program now becomes obvious. Cuno Amiet from Oschwand in Switzerland, Emil Nolde from Alsen in Denmark, and Axel Gallen-Kallela from Helsingfors in Finland, as well as the sculptor Lambertus Zijl from Bussum in the Netherlands, are listed in the first directory of active members (fig.) Negotiations with Lambertus Zijl led nowhere, but Kirchner nevertheless hastily cut the sculptor into the list. (Fig.) [MvL]



PORTFOLIO

3. Annual Brücke portfolio. 1908.

Portfolio with a woodcut by Erich Heckel and a color woodcut from both Ernst Ludwig Kirchner and Hermann Max Pechstein.

Sheet: up to 55,1 x 40 cm (21.6 x 15.7 in).

Contains: Erich Heckel. "Segelboot (Schiff auf hohem Meer)": 1907. Woodcut. Ebner/Gabelmann 168 H B (of B). Sohn HDO 213. Signed, dated and inscribed "Dangast i. O." and monogrammed in printing block. On wove paper. 16 x 21.9 cm (6.3 x 8.6 in). Sheet: 55.1 x 40 cm (21.7 x 15.7 in).

Ernst Ludwig Kirchner. "Stilleben". 1907. Color woodcut. Gercken 180 B (of B). Sohn HDO 213-2. Signed and dated and inscribed, among other things, "Probedruck" in bottom margin. On wove paper. 20 x 16.8 cm (7.9 x 6.6 in).

Sheet: 52.4 x 38.8 cm (20.6 x 15.3 in).

Hermann Max Pechstein. "Unsere Frau". 1907. Color woodcut. Krüger H 66 I (of II). Sohn HDO 213-3. Signed, dated and inscribed "Paris". On wove paper. 22.8 x 12.4 cm (9 x 4.9 in). Sheet: 47.1 x 32.2 cm (18.5 x 12.7 in).

Sheet: 52.4 x 38.8 cm (20.6 x 15.3 in).

Hermann Max Pechstein. "Unsere Frau". 1907. Color woodcut. Krüger H 66 I (of II). Sohn HDO 213-3. Signed, dated and inscribed "Paris". On wove paper. 22.8 x 12.4 cm (9 x 4.9 in). Sheet: 47.1 x 32.2 cm (18.5 x 12.7 in).

22.8 x 12.4 cm (9 x 4.9 in). Sheet: 47.1 x 32.2 cm (18.5 x 12.7 in).

The complete 3rd annual portfolio. [AM]

Initially, each sheet will be called up individually and in the following as

the complete portfolio.

Called up: December 10, 2022 – ca. 16,51 h ± 20 min.

€ 10,000 – 15,000 R/D, F

\$ 10,000 – 15,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Kirchner, "Stilleben": Kunststätte Chemnitz (until 1937, verso with stamp).
- Kirchner, "Stilleben": State-owned (in 1937 confiscated from the above, EK number 10066, until 1940).
- Kirchner, "Stilleben": Galerie Ferdinand Möller, Berlin/Zermützel (obtained from the above in an exchange, 1940).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (EK no.: 10066, only Kirchner, "Stilleben").
- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 15, no. 10.12 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 106-107, SHG no. 51-53.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 156, SHG no. 349; p. 297, SHG no. 672; p. 384, SHG no. 846.

- Published in small print run as 3rd annual portfolio for the passive members of the group

- The outstanding portfolio testifies to the expressiveness and multifacetedness of the "Brücke" woodcuts

- Copies of this portfolio are very rare on the international auction market (source: artprice.com)

The works for the third annual issue in 1908 were still produced without their own cover sheet and found their place in the portfolio designed by Bleyl.

Around the turn of the year 1907/08, the group had changed, but at the same time stabilized. With Nolde and Bleyl leaving, Heckel, Kirchner, Schmidt-Rottluff and Pechstein now formed the core of the group. The first "Brücke" portfolio of 1906 with woodcuts was followed by a second annual portfolio with woodcuts in 1908, which was a clear commitment to this technique. The influence of Art Nouveau and the schematic technique of the surface woodcut of the first portfolio had been overcome. Following the grain, Erich Heckel cuts the depiction of a sailing boat driven by the wind. The movement of the waves and clouds is supported by the structure of the wood, which emphasizes the dramatic spectacle of nature. Kirchner's "Still Life" with a bouquet of flowers is unusual for his oeuvre at that time. Kirchner assembled three wooden plates with red, green and yellow to form a motif. Lines and surfaces of the three printing blocks are roughly and dynamically cut, some of the contours in different colors appear doubled in the print. Kirchner begins to lay out the structure with green, consolidates the motif with red, and gives the motif a glaze-like lightness with yellow. With this color woodcut, Kirchner shows that he is at the height of the painterly discourse of his time.

Pechstein's contribution to the portfolio, the woodcut "Unsere Frau," was created in Paris. Awarded the Saxon State Prize, he first traveled to Rome at the end of 1907 and spent nine months in Paris from December. The influence of the Parisian art scene is evident in the woodcut with mother and child between two trees of life: his studies of the "Fauves" around Henri Matisse and André Derain, as well as the lasting enthusiasm for Paul Gauguin, who died in 1903 on the Marquesas island of Hiva Oa, would have a lasting impact on the artist. [MvL]



PORTFOLIO

4. Annual Brücke portfolio. 1909.

Portfolio with a woodcut by Axel Gallen-Kallela, an etching and two lithographs by Karl Schmidt-Rottluff and with a color woodcut from Ernst Ludwig Kirchner on the wrapper.

Sheet: up to 55,6 x 41,4 cm (21.8 x 16.2 in).

Contains: Ernst Ludwig Kirchner. Wrapper "Portrait Karl Schmidt-Rottluff". 1909. Gercken A-44. Sohn HDO 214-1. Monogrammed in printing block and inscribed in pencil by a hand other than that of the artist.

39.8 x 29.8 cm (15.7 x 11.7 in). Sheet: 55.6 x 41.4 cm (21.8 x 16.3 in).

Axel Gallen-Kallela. "Mädchen und Tod im Wald". 1895. Woodcut. Sohn HDO 212-2. Monogrammed in the printing block, as well as once more monogrammed and dated in the printing block. Bottom margin inscribed "A. Gallén" by a hand other than that of the artist. On Japon. 16.4 x 10.8 cm (6.5 x 4.3 in). Sheet: 54.9 x 40.1 cm (21.6 x 15.8 in).

Karl Schmidt-Rottluff. "Altdresdener Häuser". 1908. Etching. Schapire R 9. Sohn HDO 214-4. Signed, once more signed in printing block. On wove paper. 13.6 x 18.7 cm (5.4 x 7.4 in). Sheet: 54.8 x 39.8 cm (21.6 x 15.7 in).

Karl Schmidt-Rottluff. "Bildnis H (Erich Heckel)". 1909. Schapire L 56. Sohn HDO 214-2. Lithograph. On wove paper. 39.8 x 32.1 cm (15.7 x 12.6 in).

Sheet: 55.3 x 41.3 cm (21.8 x 16.7 in).

Karl Schmidt-Rottluff. "Berliner Straße in Dresden". 1909. Lithograph. Schapire L 57. Sohn HDO 214-3. On wove paper. 39.8 x 33.7 cm (15.7 x 13.3 in).

Sheet: 55.2 x 41.2 cm (21.7 x 16.2 in).

The complete 4th annual portfolio. [AM]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

Called up: December 10, 2022 – ca. 16.52 h ± 20 min.

€ 20.000 – 30.000 R/P, F

\$ 20,000 – 30,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf (1993, only Gallen-Kallela).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

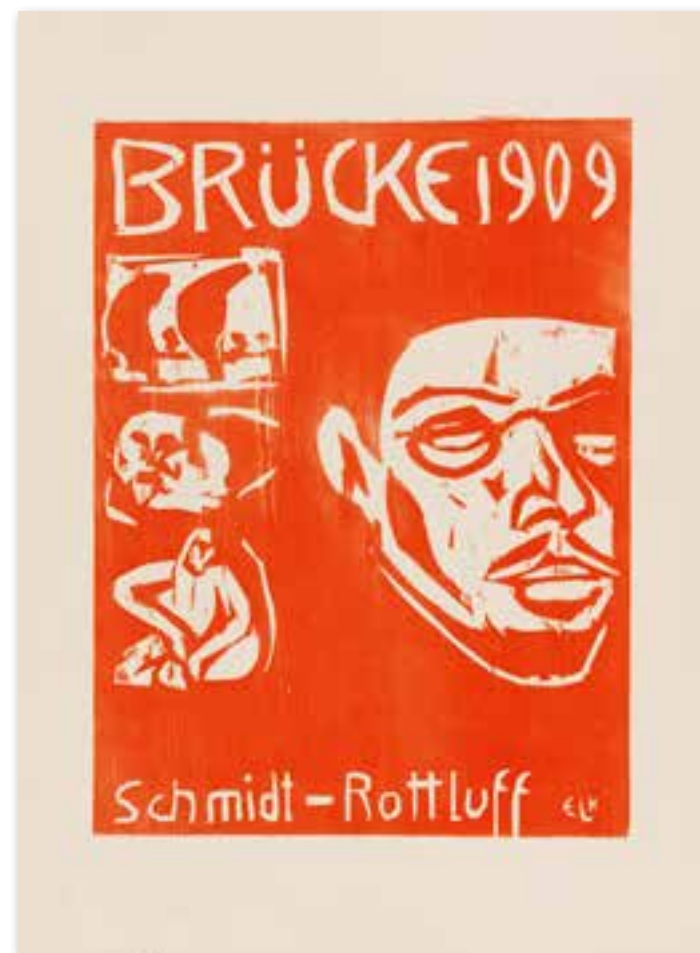
EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 14, no. 7; pp. 16-17, Nr. 13-16 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 108-109, SHG no. 56-60.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 40-41, SHG no. 55-57; p. 306, SHG no. 693; p. 408, SHG no. 884.

- Impressive title woodcut by Ernst Ludwig Kirchner with a portrait of Karl Schmidt-Rottluff
- Owing to his masterly handling of different print media, Schmidt-Rottluff adds a remarkable expressiveness to these three works
- In addition to the Schmidt-Rottluff sheets, the Finish painter also contributed a work at around the turn of the year 1908/09



PORTFOLIO

5. Annual Brücke portfolio, dedicated to Ernst Ludwig Kirchner. 1910.

Portfolio with two (color-) woodcuts and an etching by Ernst Ludwig Kirchner and with a title woodcut by Erich Heckel.

Sheet (wrapper): 42 x 55,1 cm (16,5 x 21.6 in).

Contains: Erich Heckel. "Kniende Akte - Umschlag ‚Brücke‘-Mappe Ernst Ludwig Kirchner". 1910. Ebner/Gabelmann 435 H. Söhn HDO 215-1.

Monogrammed in printing block. On yellow wove paper (double sheet).

29.8 x 39.9 cm (11.7 15.7 in). Sheet: 42 x 55,1 cm (16,5 x 21.7 in).

Ernst Ludwig Kirchner. "Tänzerin mit gehobenem Rock". 1909. Woodcut.

Gercken 376. Söhn HDO 215-3. Signed. On firm wove paper. 25 x 33,9 cm (9.8 x 13.3). Sheet: 40 x 54 cm (15.7 x 21.3 in).

Ernst Ludwig Kirchner. "Mit Schilf werfende Badende". 1909. Color woodcut.

Gercken 375. Söhn HDO 215-2. Signed. On firm wove paper. 19.9 x 29.2 cm

(7.8 x 11,5 in). Sheet: 40.2 x 53.9 cm (15.8 x 21.2 in).

Ernst Ludwig Kirchner. "Drei Badende am Moritzburger See". 1909. Etching.

Gercken 377. Söhn HDO 215-4. Signed. On firm wove paper. 17.8 x 20,5 cm

(7 x 8.1 in). Sheet: 40.1 x 53,7 cm (15,8 x 21.1 in).

The complete 5h annual portfolio. [AM]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

Called up: December 10, 2022 – ca. 16,54 h ± 20 min.

€ 70.000 – 90.000 ^{R/0.F}

\$ 70,000 – 90,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
· Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 133 and 134 (with color illu.).
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 18-19, no. 17-20 (different copy).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 111-112, SHG no. 64-67.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 175, SHG no. 392; pp. 307-308, SHG no. 695-697.

- **Expressive and rich compilation of three sheets by Ernst Ludwig Kirchner with a lavishly made wrapper by Erich Heckel**
- **Man and motion, dance and bath – these motifs are at the core of the three Kirchner works**
- **Other complete copies of this rare portfolio are at, among others, the Staatliche Graphische Sammlung, Munich, the County Museum of Art, Los Angeles, and the Sprengel Museum, Hanover**

In 1910, the annual bonus was dedicated to Kirchner and the cover was made by Heckel. The year 1910 is the culmination of the collective work of the "Brücke": working together outdoors at the Moritzburg Ponds is an act of artistic liberation. In the Berlin dispute about the Secession and the New Secession, the "Brücke" artists immediately played an important role. And Kirchner was able to cut the names of 68 passive members into small plates and present them in the "Brücke" catalog of Galerie Arnold in Dresden. (Lot ...) Kirchner's annual portfolio, probably compiled at the beginning of 1910, and Heckel's cover page testify to the artists' new confidence. In terms of dynamics and novelty of motifs, the 1910 portfolio 1910 surpasses all previous ones. Here the expressionist "Brücke" style exemplifies itself at its height, on a par with the movement of the French "Fauves", whose main representative Matisse showed up at his first German solo exhibition at Paul Cassirer in Berlin in 1909. Two female nudes, tugging back and forth, crouch on Heckel's cover as if on a stage, the bright yellow of the paper acting as a bright spotlight on the scene. Kirchner draws the group in the three-color woodcut "Bathers Throwing with Reeds" as "savages" liberated from the constraints of civilization. Simplified with elementary expressive signs, the four figures, momentarily frozen in their pulsating dynamism, sink into the deep green of the lake and its shores surrounding them. The "Tänzerin mit gehobenem Rock" (Dancer with lifted Skirt) seems to tumble out of the picture. On the dance and cabaret stage, society is still most likely to experience those immediate and unadulterated expressive qualities that artists sought in the studio and in nature at the time. Dance and frenzy, the boldly elongated arms, the figure in striking topview, the rapid diagonal axes show the woodcut in a magnificent quality. In contrast to this fierceness, Kirchner reduces the scene to a few sketchy lines in the third sheet of the portfolio, the etching "Drei Badende am Moritzburger See" (Three Bathers at Moritzburg Pond), however, he still creates tremendous presence. [MvL]





PORTFOLIO

6. Annual Brücke portfolio, dedicated to Erich Heckel. 1911.

Portfolio with a woodcut, an etching and a lithograph by Erich Heckel, with a woodcut by Hermann Max Pechstein on the title.
Sheet (wrapper): 57 x 44,2 cm (22.4 x 17.4 in).
Contains: Hermann Max Pechstein. Wrapper with "Kniender Akt mit Schale". 1911. Woodcut. Krüger H 132. Söhn HDO 216-1. Monogrammed in printing block.
On blue wove paper (double sheet).

37 x 30.6 cm (14.5 x 12 in). Sheet: 57 x 44.2 cm (22 x 17.4 in).
Erich Heckel: "Stehendes Kind (Fränzi stehend)". 1910/11. Ebner/Gabelmann H 423 b (of c). Dube H 204. Söhn HDO 216-2. Signed, dated and monogrammed in printing block. 37.4 x 27.5 cm (14.7 x 10.8 in). Sheet: 54 x 40 cm (21.2 x 15.7 in).
Erich Heckel. "Strasse am Hafen (Hamburger Hafen/Strasse mit Brücke)". 1910. Ebner/Gabelmann 485 R II (of II). Dube R 91. Söhn HDO 216-4. Signed, dated, as well as monogrammed and dated in the plate. 17.2 x 20.1 cm (6.8 x 7.9 in). Sheet: 40.2 x 54 cm (15.8 x 21.2 in).
Erich Heckel. "Szene im Wald". 1910. Ebner/Gabelmann 451 II (of II). Dube L 153. Signed and dated. 27.5 x 33.8 cm (10.8 x 13.3 in). Sheet: 40.1 x 53.7 cm (15.7 x 21.1 in).
The complete 6th annual portfolio. [EH]
Initially, each sheet will be called up individually and in the following as the complete portfolio.

Called up: December 10, 2022 – ca. 16.55 h ± 20 min.

€ 100.000 – 150.000 R/P, F

\$ 100,000 – 150,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

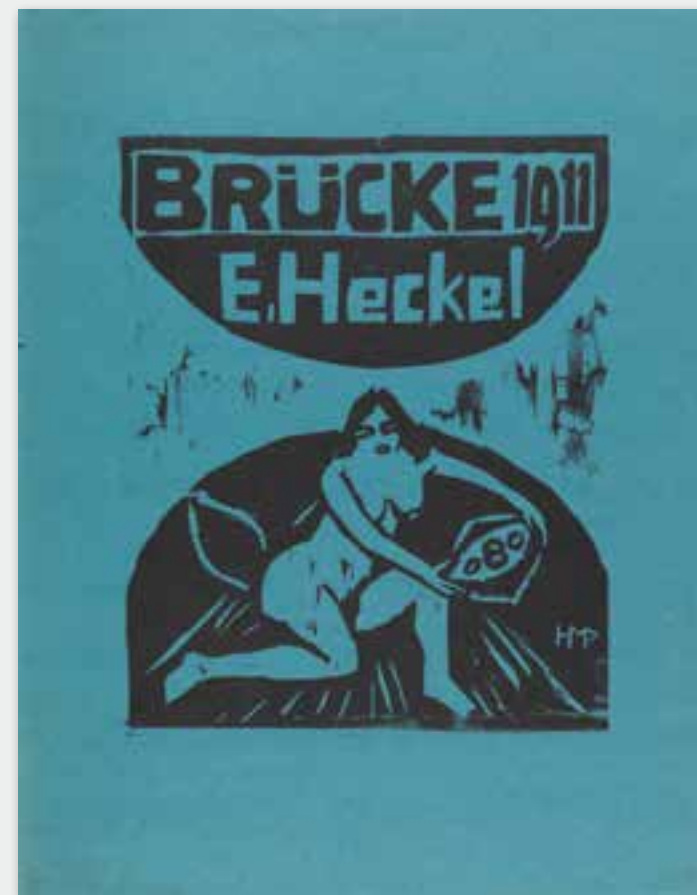
· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, pp. 20-21, no. 21-24 (different copy).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 116-117, SHG no. 72-75.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 178-179, SHG no. 399-401; p. 398, SHG no. 869.



- Three sheets in different techniques in masterly perfection
- "Fränzi stehend" is considered Erich Heckel's most accomplished color woodcut





E. Heckel 11



E. Heckel 10



© Nachlass Erich Heckel

Erich Heckel, Fränzi vor Wandbehang, 1911, color chalks drawing over India ink and pencil, postcard.

Erich Heckel, Liegende (Liegender Akt), 1909, color woodcut, Brücke-Museum, Berlin.



© Nachlass Erich Heckel

PORTFOLIO

7. Annual Brücke portfolio, dedicated to Hermann Max Pechstein. 1912.

Portfolio with a woodcut, an aquatint etching and a lithograph watercolored by Hermann Max Pechstein, as well as with the title woodcut from Otto Mueller. Sheet (wrapper): 57,6 x 43,5 cm (22.6 x 17.1 in).

Contains: Otto Mueller. Wrapper with "Sitzender Akt auf Wiese". 1912.

Woodcut. Karsch 5. Söhn HDO 217-1. On black wove paper (double sheet).

37 x 30.2 cm (14.5 x 11.8 in). Sheet: 57.6 x 43.5 cm. (22.6 x 17.1 in)

Hermann Max Pechstein. "Russisches Ballett". 1912. Etching. Krüger R 71.

Söhn HDO 217-2. Numbered "32". On wove paper. 30 x 25 cm (11.8 x 9.8 in).

Sheet: 45.3 x 34 cm (17.8 x 13.3 in).

Hermann Max Pechstein. "Tanzende und Badende am Waldteich". 1912.

Lithograph with watercolors. Krüger L 149. Söhn HDO 217-3. Numbered "33".

On smooth firm off-white wove paper. 42.7 x 32.5 cm (16.8 x 12.7 in).

Sheet: 53.8 x 40.1 cm (21.2 x 15.8 in).

Hermann Max Pechstein. "Fischerkopf VII". Krüger H 123. Söhn HDO 217-4.

Dated and numbered "73". On smooth firm off-white wove paper.

29 x 24.2 cm (11.4 x 9.5 in). Sheet: 52.3 x 40 cm (20.6 x 15.7 cm).

The complete 7th annual portfolio. [EH]

Initially, each sheet will be called up individually and in the following as the complete portfolio.

Called up: December 10, 2022 – ca. 16.56 h ± 20 min.

€ 10.000 – 15.000 R/D.F

\$ 10,000 – 15,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032. Otto Mueller since 2003; Hauswedell & Nolte, June 14, 2003).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloß Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001)
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017)
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

- Very rare
- Last "Brücke" portfolio, dedicated to Max Pechstein
- Only very few copies were delivered to members of the "Brücke"



LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, pp. 22-23, no. 25-28 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 121, SHG no. 85-88.
- Hauswedell & Nolte, Hamburg, auction 373, June 14, 2003, lot 1455 (Otto Mueller).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 399, SHG no. 870-872; pp. 410-411, SHG no. 887.



421 |  COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Invitation to a Brücke exhibition. 1906.

Woodcut.

Gercken A -29 II.2. (of II. 2.). Dube H. 693. Monogrammed in center of the wooden block. One of 6 known copies from this state. On brownish board. 10,1 x 10,1 cm (3.9 x 3.9 in).


Sheet: 13,6 x 13,6 cm (5.4 x 5.4 in).

Printed by Wilhelm Guth, Dresden (with note in typography on the reverse). [SM]

Called up: December 10, 2022 – ca. 16.58 h ± 20 min.

€ 2.000 – 3.000 R/D

\$ 2,000 – 3,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

- Extremely rare
- No copy offered on the international auction market in thirty years
- Document from the early days of the “Brücke”

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (verso with the collector’s stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 31, no. 44. (with ill., different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 99, SHG no. 36.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 289, SHG no. 653.



422 |  COLLECTION HERMANN GERLINGER

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Invitation card II: „Brücke woodcut exhibition“. 1906.

Woodcut.

Krüger H 17. Signed. On thin gray cardboard.


8 x 10,2 cm (3.1 x 4 in). Sheet: 9 x 11,3 cm (3.5 x 4.4 in).

Invitation card for the first exhibition of “Brücke” woodcuts at the lamp factory of K. M. Seifert, Dresden-Löbtau, December 1906 and January 1907. [EH]

Called up: December 10, 2022 – ca. 16.59 h ± 20 min.

€ 2.000 – 3.000 R/D,F

\$ 2,000 – 3,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

- With this exhibition the “Brücke” artists professed to the woodcut
- For the first time on the international art market (source: artprice.com)

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector’s stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 100, SHG no. 39b.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 383, SHG no. 845.



- Poster for the second “Brücke” exhibition in Dresden from Dec. 1906 to Jan. 1907, which was dedicated to the characteristic woodcut technique
- First poster dedicated to their common activity
- Pechstein's first graphic work that he made for the artist group
- One of only four copies mentioned in the catalog raisonné, others are in the Kupferstichkabinett Berlin and the Staatliche Kunstsammlungen Dresden

LITERATURE

- Hans Bolliger, E. W. Kornfeld (eds.), Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, p. 31, no. 47 (with illu.).
- Hans Bolliger, Die Publikationen und Dokumente der Künstlergruppe “Brücke”, in: Philobiblon, year III, issue 1, March 1959, pp. 41-71, no. 50 (with illu.).
- Günter Krüger, Max Pechstein-Archiv (ed.), Das druckgraphische Werk Max Pechsteins, Tökendorf 1988, p. 48, no. L 4 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 100, SHG no. 39a (with illu.).

- Die Brücke in Dresden. 1905-1911, published by Birgit Dalbajewa and Ulrich Bischoff, ex. cat. Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, Cologne 2001, p. 15, illu. 15 (different copy).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 380-381, SHG no. 844 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die “Brücke” und ihr Nachwirken, Munich 2009, full-page frontispiece.

423 | SHG COLLECTION HERMANN GERLINGER

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Poster for the woodcut exhibition I of the Brücke in Dresden-Löbtau. 1906.

Lithograph.

Krüger L 4. Bolliger 47. Not in Fechter. Signed and dated in the stone. On rose wove paper. 59 x 46,3 cm (23.2 x 18.2 in). Sheet: 69 x 53,5 cm (27.1 x 21 in). [KT]

Called up: December 10, 2022 – ca. 17.00 h ± 20 min.

€ 10.000 – 15.000 R/D, F

\$ 10,000 – 15,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1990, with the collector's stamp Lugt 6032).

EXHIBITION

- Holzschnitt-Ausstellung I, Künstlergruppe Brücke, Lampenfabrik Karl Max Seifert, Dresden-Löbtau, Dec. 1906-Jan. 1907.
- Ernst Ludwig Kirchner und die Künstler der “Brücke”. Aquarelle, Zeichnungen und Graphik, Albertinum Dresden, November 30, 1968 - January 19, 1969, cat. no. 158 (different copy).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

424 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Poster Emil Richter – Brücke. 1907.

Lithograph in green.

Gerken A 35 III (of III). Dube 456. Stone with signature. Lower left inscribed by a hand other than that of the artist. On thin yellowish poster paper. 84 x 59,5 cm (33 x 23.4 in). Sheet: 94,5 x 64,4 cm (37.2 x 25.3 in). Laminated on canvas.

We are grateful to Prof. Dr. Günther Gercken for his kind expert advice.

Called up: December 10, 2022 – ca. 17.02 h ± 20 min.

€ 10.000 – 15.000 R/D

\$ 10,000 – 15,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 125, p. 204 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 31, no. 48.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, SHG no. 49, p. 105.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 674, p. 298.



- Very rare
- Only four copies of this poster from different states are known
- Three of them are museum-owned: Kupferstichkabinett Dresden, Chicago Art Institute and Brücke-Museum Berlin
- Copy without typographic inscription “Kunstanstalt Wilhelm Hoffmann A.-G. Dresden” in lower left



- This is the first “Brücke” poster executed in woodcut
- Unusually large woodcut in bright colors

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloß Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger,

2017-2022).

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 107, SHG no. 54.
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 157, SHG no. 353.
 · Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, no. 49.

425 | SHG COLLECTION HERMANN GERLINGER

ERICH HECKEL

1883 Döbeln/Saxony –
 1970 Radolfzell/Lake Constance

Poster for the Brücke exhibition at Emil Richter. 1908.

Woodcut in red.
 Ebner/Gabelmann 271 H A (of C). Dube H 150.
 Monogrammed in printing block. The catalog raisonné mentions only 4 of the originally 200 printed copies of this state. On thin poster paper. 84,4 x 59,8 cm (33.2 x 23.5 in). Sheet: 89,5 x 62,7 cm (35.2 x 24.6 in).
 Poster for the exhibition of the artist group “Brücke” at Kunstsalon Emil Richter in Dresden from September 9 to 23, 1908.
 Erich Heckel cut the large wooden block in Dangast. Printed by Adolf Littmann, Oldenburg.
 Today the block is at the Landesmuseum Oldenburg. [EH]

Called up: December 10, 2022 – ca. 17.03 h ± 20 min.

€ 10,000 – 15,000 R/D, F
 \$ 10,000 – 15,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

426 | SHG COLLECTION HERMANN GERLINGER

ERICH HECKEL

1883 Döbeln/Saxony –
 1970 Radolfzell/Lake Constance

Poster for the opening of ‘Hofkunsthdlgung C. G. Oncken’ in Lappan, Oldenburg. 1909.

Woodcut.
 Ebner/Gabelmann 349 H A (of C). Dube H 172.
 Signed and inscribed. Monogrammed in printing block. On poster paper.
 84 x 59,8 cm (33 x 23,5 in).
 Sheet: 93,4 x 62,5 cm (36,7 x 24,6 in).
 Laid on paper.
 The printing block is in possession of the Landesmuseum für Kunst und Kulturgeschichte in Oldenburg. [EH]

Called up: December 10, 2022 – ca. 17.04 h ± 20 min.

€ 10,000 – 15,000 R/D, F
 \$ 10,000 – 15,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p.110, SHG no. 62.
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale), 2005, p. 160, SHG no. 360.



- The Lappan is an Oldenburg landmark
- Unusually large woodcut depiction
- One of the most popular “Brücke” posters
- Other first state copies from 1908 are in possession of the Brücke-Museum Berlin, the Museum für Kunst und Gewerbe in Hamburg, the Landesmuseum Oldenburg and in the artist's estate



427 | SHG COLLECTION HERMANN GERLINGER

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Poster: Kunstausstellung Zurückgewiesener der Secession Berlin. 1910.

Lithograph in colors, print in black, red and gray. Krüger L 110. Bolliger 52; das frühe Plakat, III, no. 2523. Signed in the stone. On brownish wove paper. 69,5 x 93 cm (27.3 x 36.6 in), size of sheet. Sheet: 74,5 x 99,5 cm (29,2 x 39.1 in).

Poster for the exhibition of the Neue Secession Berlin at Kunstsalon Maximilian Macht from May 15 to July 15, 1910. [EH]

Called up: December 10, 2022 – ca. 17.06 h ± 20 min.

€ 6.000 – 8.000 ^{R/D,F}
\$ 6,000 – 8,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

- Poster of the important first exhibition of the Neue Secession
- This exhibition was the decisive step for Pechstein's breakthrough
- In this exhibition Otto Mueller met the "Brücke" members for the first time
- The administration office of the Neue Secession was at Galerie Maximilian Macht
- With this poster, the archer became the emblem of the Neue Secession

PROVENANCE

• Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 113, SHG no. 68.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 293, SHG no. 861.
- Christiane Remm, "Zwischen Individualität und Gemeinschaft. Die Künstlergruppe 'Brücke' 1905-1913. Chronologie", in: Brücke, Die Geburt des deutschen Expressionismus, Berlin 2005, pp. 25f. with illu. (different copy).

428 | SHG SAMMLUNG HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Poster: Der neue Kunstsalon. 1913.

Woodcut, black and blue on primed paper. Gerken A 79 I (von II). Dube H 717 I (of II). Not in Schiefeler. Signed and inscribed. On thin poster paper. 84 x 61,5 cm (33 x 24.2 in). Sheet: 91 x 64,5 cm (35.8 x 25.3 in).

The executed poster shows the lettering "E.Heckel und EL Kirchner" in the arch in left of the depicted female bust, however, this only hand-printed copy still shows the arch without the lettering. Typescript by Erich Heckel. [EH]

Called up: December 10, 2022 – ca. 17.07 h ± 20 min.

€ 20.000 – 30.000 ^{R/D}
\$ 20,000 – 30,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Wolfgang Wittrock Kunsthandel, Düsseldorf.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1980, with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Wolfgang Wittrock Kunsthandel Düsseldorf, Lagerkatalog 3, Neuerwerbungen: Graphik, Zeichnungen, Düsseldorf 1980, cat. no. 67 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 122, SHG no. 88.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 742, SHG no. 742.



- Only known copy
- Poster for the reopening of Kunstsalon Dr. Paul Ferdinand Schmidt and Max Dietzel, Munich

Together with Max Dietzel, the art historian and museum man Paul Ferdinand Schmidt (1878-1955) opened the gallery "Der Neue Kunstsalon" in Munich in October 1912. As early as 1908, Schmidt had his first contacts with the "Brücke" artists and became a passive member. In 1912, the year of its opening, the gallery presented works by Ernst Ludwig Kirchner and Emil Nolde for the first time in Munich. And in January 1913 one of the last joint exhibitions of the artist group followed. Heckel and Kirchner created the woodcut for the exhibition poster: Kirchner made the elegant female head with long, full hair, the delicate hands held in front of the chest, while Heckel was in charge of the extensive text about the name of the gallery, its address, the owners and the exhibition's content. "Brücke"? – Kirchner and Heckel omit the name of the collective for the first time and replace the information with the self-confident programmatic reference to their claim: they are the representatives of "New Art". And the respective signature of the two executing artists is also missing. This poster is an own print signed by Kirchner. Except for the excluded Max Pechstein, Heckel, Kirchner, Mueller and Schmidt-Rottluff showed the paintings, graphics (drawings), handicrafts and probably sculptures as announced on the poster, just the way they had in the traveling exhibition at Gurlitt, Bangel and Commeterin 1912. [MvL]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Poster Muim-Institut. 1911.

Woodcut in colors.
Gercken A-64 a (of b). Dube H 716. Monogrammed in printing block.
One of 11 known copies. On brownish paper. 72 x 48,5 cm (28.3 x 19 in),
size of sheet. [SM]

Called up: December 10, 2022 – ca. 17,08 h ± 20 min.

€ 20.000 – 30.000 R/P

\$ 20,000 – 30,000

i Further information about the lot can be found
in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (since 1985: Christie,
Manson & Woods London, with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig
(permanent loan from the Collection Hermann Gerlinger, 1995-2001).
· Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger,
Albertina Vienna, June 1 - August 26, 2007, cat. no. 148, p. 232 (with illu.).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the
Collection Hermann Gerlinger, 2001-2017).
· Buchheim Museum, Bernried (permanent loan from the Collection
Hermann Gerlinger, 2017-2022).

LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahres-
mappen 1906-12, Bern 1958, p. 33, no. 55.
· Christie, Manson & Woods, Important old master and modern prints.
The properties of the Baltimore Museum of Art, the late Villiers David,
Esq. (...), London, December 6, 1985, lot 559 (with color illu.).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann
Gerlinger, Stuttgart 1995, p. 118, SHG no. 79.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke.
Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005,
p. 322, SHG no. 726.

- Very rare
- Another copy is at, among others, the Stedelijk Museum, Amsterdam
- Important contemporary document that testifies to the group's versatility



Ernst Ludwig Kirchner's studio on Körnerstraße 45, Berlin-Friedenau, 1914. From left to right: Werner Gothein, Gothein's partner, Erna and E. L. Kirchner.

In October 1911 Kirchner dissolved his studio in Dresden and moved to Berlin. In Wilmersdorf Kirchner found two apartments on Durlacher Strasse 14. On the third floor he set up his studio, while the MUIM Institute, which he had founded together with Max Pechstein, found its premises on the second floor. The institute, a kind of private art school, opened before the end of December. In the brochure (p. 82) printed the same time as the poster, Kirchner explains: "MUIM-Institut/directors M. Pechstein and E. L. Kirchner/Modern instruction in painting, graphics, sculpture, carpet-, glass-, metal- work/Painting in connection with architecture/Instruction with new means and in a new way. Sketching from life combined with composition. Lessons in the institute or studio. Institute available during the day. In the summer plein-air nudes at the sea. Encouraging correction from the individual's own nature." Despite the brochure, the poster, and an advertisement Kirchner also cut in wood and which appeared regularly from December 1911 to September 1912 in the magazine "Der



Portrait of a young man (Hans Gewecke) in Kirchner's studio/apartment in Berlin-Friedenau, Körnerstraße 45, 1914, photographer: E. L. Kirchner.

Sturm," edited by Herward Walden, there was no success. The institute was closed towards the end of 1912 for lack of success, the separation from Pechstein may also have contributed to this. Of the few students the institute had, only the Karlsruhe-born Werner Gothein and the Hanoverian Hans Gewecke are known today. Kirchner maintained personal contact with both of them (fig.); they appear in several his works of 1912 and 1913. The subject of the present poster clearly shows the influence of the Buddhist murals of the 6th-century cave temples of Ajanta in India, such as the plumply rounded body shapes and the pronounced, long, softly curved noses and eyes. Kirchner discovered these paintings as late as in spring 1911 in reference books in the Central Art Library of the Dresden museums, where he systematically studied works of non-European art, copying details in large drawings. In the diary of the Swiss years, he was still captivated by their elegance and strangeness of expression. "These works made me almost helpless with delight. I never believed I could achieve this



unheard-of uniqueness of representation with monumental calmness of form; all my attempts seemed hollow and restless. I drew much from the pictures only to gain a style of my own..." (E. L. Kirchner, quoted in: Eberhard Kornfeld, Die Arbeit E. L. Kirchners, 1979, p. 333). With the painting "Fünf Badende am See" (Five Bathers on the Lake) Kirchner probably realized his studies for the first time and created a new conception of the female figure. (Fig.) The nude on the MUIM poster with the round forms of a plump semi-nude shows an immediate stylistic proximity to the painting. With a first printing block, Kirchner printed comb-like arcs in ocher, which play around the actual motif, the hard contours kept in black, like a soft shadow and give the poster an exotic lightness despite the great weight of the text. Last but not least, it is a flower that the imaginary model, smelling it with pleasure, seems to hold between thumb and forefinger, as well as the small vignette on the side as a hair brooch with a moving nude, that support the alluring impression of the poster. [MvL]



- One of only three known copies
- For the first time offered on the international auction market (source: artprice.com)

430 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Cover of Muim brochure. 1911.

Woodcut.

Gercken A-66. Dube 959. One of three known copies. On firm wove paper. 9,4 x 6,1 cm (3,7 x 2,4 in). Sheet: 12 x 9 cm (4,7 x 3,5 in). Printed by Gärtnersche Buchdruckerei/Heinrich Niescher, Dresden. [SM]

Called up: December 10, 2022 – ca. 17.10 h ± 20 min.

€ 2.000 – 3.000 R/P
\$ 2,000 – 3,000

Further informationen about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

• Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-12, Bern 1958, p. 33, no. 56 (with illu., different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, S. 117, SHG no. 77 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 321, SHG no. 724 (with illu.).

431 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Vignette Muim-Institut. 1911.

Woodcut.

Gercken A-65 I (of III.B.). Dube H. 958. From an edition of 2 known copies from this state. 7,2 x 5,4 cm (2,8 x 2,1 in).

Papier: 8,5 x 7,1 cm (3,3 x 2,8 in). [SM]

Called up: December 10, 2022 – ca. 17.11 h ± 20 min.

€ 2.000 – 3.000 R/P
\$ 2,000 – 3,000

Further informationen about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

• Collection Hermann Gerlinger, Würzburg (since 1985: Christie, Manson & Woods London, with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Christie, Manson & Woods, Important old master and modern prints. The properties of the Baltimore Museum of Art, the late Villiers David, Esq. (...), London, December 6, 1985, lot 565.
- Heinz Spielmann (ed.), Die Maler der Brücke, Sammlung Hermann Gerlinger, Stuttgart 1995, p.117, SHG no. 76 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke, Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 321, SHG no. 723 (with illu.).



- For the first time offered on the international auction market (source: artprice.com)
- Only one other copy with letters is known, it is in possession of the County Museum of Art, Los Angeles

Ad for MUIM-Institut, in: Der Sturm: Monatsschrift für Kultur und die Künste, no. 93, January 1912, p. 745.



AUSSTELLUNGSKATALOG

Catalog of the Brücke exhibition at Galerie Arnold, Dresden, Schloßstraße. September 1910.

Softcover exhibition catalog with yellow-brown orig. wrapper. Title woodcut by Erich Heckel, 18 text pages, 14 original woodcuts by Ernst Ludwig Kirchner, Erich Heckel, Max Pechstein and Karl Schmidt-Rottluff as well as Ernst Ludwig Kirchner's wood-cut register of passive "Brücke" member.

Söhn HDO 607-1 to 607-20. The title woodcut and the 14 original woodcuts each monogrammed in the block or with the full name, as well as some inscribed in the block. Two prints of the member register monogrammed in the block. Title woodcut on firm yellow-brown paper. The other prints and text pages on smooth wove paper. Catalog: 23,4 x 18,5 cm (9.2 x 7.2 in). Title woodcut: 16,8 x 11 cm (6.6 x 4.3 in).

Size of woodcuts: each 17 x 11 cm and 11 x 17 cm (6.6 x 4.3 in / 4.3 x 6.6 in) except for two prints by Ernst Ludwig Kirchner: Rudernde Samoanerin, 5,7 x 10,8 (2.2 x 4.2 in) - Title vignette of member register, 5 x 7,6 cm (1.9 x 2.9 in). The woodcuts show the paintings on display, which the artists made in order to save the high costs for professional reproductions. The wood-cut list of passive members by Ernst Ludwig Kirchner comprises 68 names, among them Rosa Schapire and Gustav Schiefeler.

Contains: Erich Heckel, Sitzendes Kind (title woodcut), Ebner/Gabelmann 436 H I. - Ernst Ludwig Kirchner, Rudernde Samoanerin, Gercken A-51 I. - Ernst Ludwig Kirchner, Mann und Frau, Gercken A-52. - Ernst Ludwig Kirchner, Badehaus, Gercken A-53. - Max Pechstein, Sitzender Mann, Krüger H 92. - Erich Heckel, Sitzender Akt (Fränzi), Ebner/Gabelmann 438 H I. - Ernst Ludwig Kirchner, Sitzender Akt, Gercken A-54. - Karl Schmidt-Rottluff, Haus im Park, Schapire H 49. - Karl Schmidt-Rottluff, Schnitter, Schapire H 50. - Ernst Ludwig Kirchner, Sandgräber am Tiber, Gercken A-55. - Max Pechstein, Artistin, Krüger H 93. - Max Pechstein, Badende, Krüger H 94. - Ernst Ludwig Kirchner, Tanz, Gercken A-56. - Erich Heckel, Müßige Weiber, Ebner/Gabelmann 439 H I. - Erich Heckel, Schlafender, Ebner/Gabelmann 437 H I. Ernst Ludwig Kirchner, title vignette member register, Gercken A-36. - Ernst Ludwig Kirchner, list of passive members I-IV, Gercken A-38-41.

Printed by C. Rich. Gärtnersche Buchdruckerei, Heinrich Niescher, Dresden 1910. [AR]

Called up: December 10, 2022 – ca. 17,12 h ± 20 min.

€ 15.000 – 20.000 R/P

\$ 15,000 – 20,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

- Famous first illustrated catalog for the important "Brücke" exhibition at Galerie Arnold, Dresden 1910

- With excellent original woodcuts by Heckel, Kirchner, Pechstein and Schmidt-Rottluff

- Rare document from the early days of Expressionism and the "Brücke" era

- Other copies are in the Museum of Modern Art in New York, the Staatsgalerie Stuttgart and the Brücke-Museum, Berlin

PROVENANCE

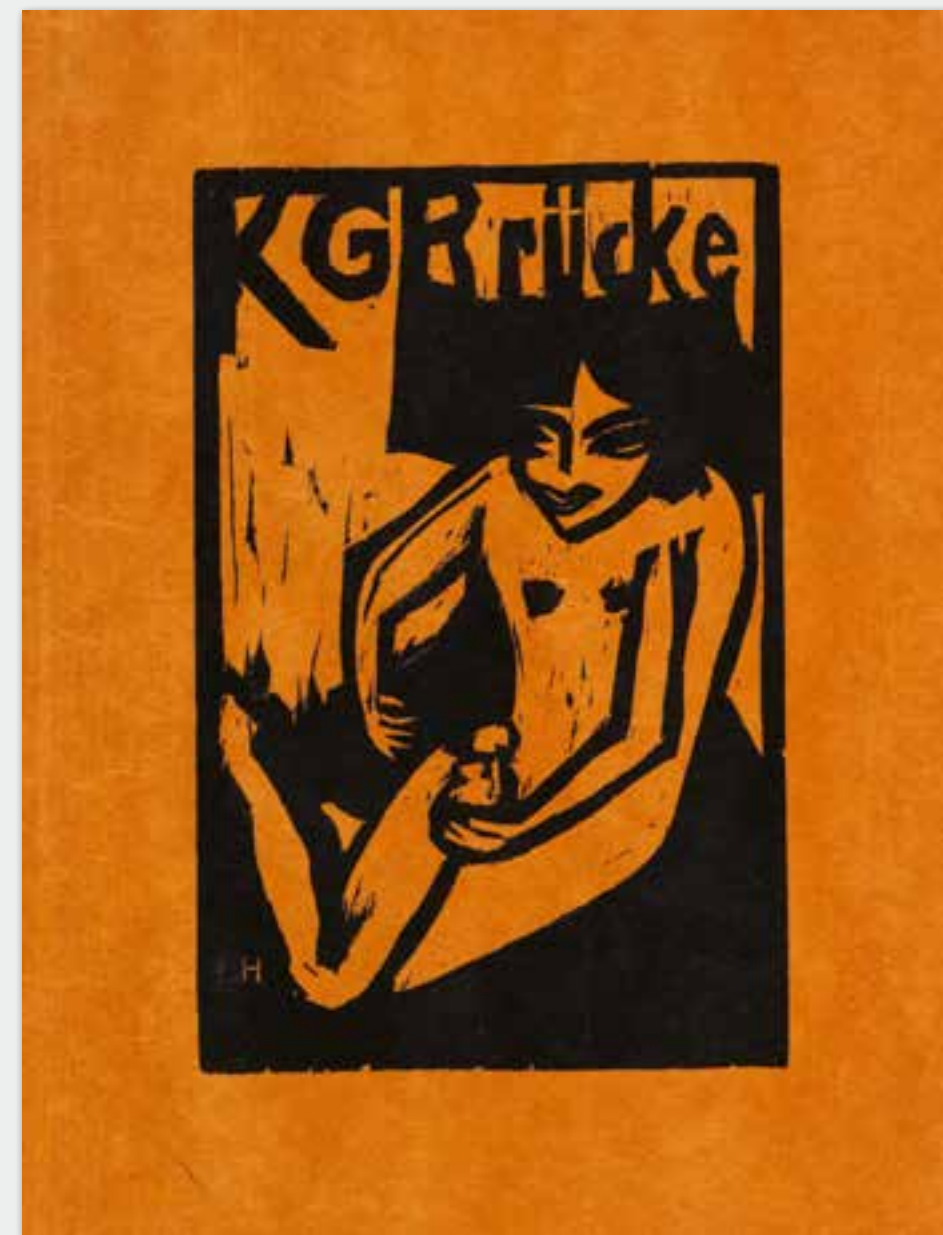
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. p. 123).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- (Selection)
- Lothar-Günther Buchheim, Die Künstlergemeinschaft Brücke. Gemälde, Zeichnungen, Graphik, Plastik, Dokumente, Feldafing 1956, pp. 93-97, no. 53 (different copy).
- Hans Bolliger, E. W. Kornfeld, Ausstellungen Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 26-29, no. 41/1-20 (different copy).
- Ralph Jentsch, Illustrierte Bücher des deutschen Expressionismus, Stuttgart 1990, p. 45-47, cat. no. 2 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 114-115, SHG no. 70 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 175, SHG no. 391 (with color illu.).
- Magdalena Moeller (ed.), Dokumente der Künstlergruppe Brücke, Munich 2007, pp. 163-179, no. 53 (different copy).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 52 (with color illu., p. 53).





Mitglieder
der
Künstlergruppe
Brücke

PM	
Wührmann Fektor	Saast.W
W. Weiss Dr.med.	Hildenhöchtel/W
P. Holsken Theol.	Hilt
M. Wagner	Kapellmeister Leipzig
H. Nölde Frau	Ritzsch
Bollmann	Friedrich Zürich
K. M. Senfert	Fabrikant Dresden
Hilfsmann	Prof. Dr. Chemnitz
O. Müller	Direktor Chemnitz
Günther-Wesker	Chemnitz
Fritzsche stud. jur.	Leipzig
Waldstein Dr. med.	Ritterburg
H. Thiele	Dr. med. Chemnitz
Schroeder	Lit. u. geogr. Lehr. Hamburg
Fahr Prof. Dr.	Leipzig
Schroder Frau Dr.	Saast.W
Selle Dr.	Leipzig
Ruppert	Fabrikant Leipzig
Gussmann Prof.	Dresden



PM	
Dtsche. Buchgewerbetmuseum Leipzig	
Ida Wildberger	Neukirch-Schaffh
F. Bauer	Architekt Basel
Frau Tillberg	Schweden
Wygodzinski Dr.	Bonn
H. Trüdingen	Direktor Basel
R. Kistner	Zürich
Curt Bloss	Referendar Leipzig
S. P. Kartheim	Baronesse Dresden
E. Mehl	Dr. med. Wiesbaden
Rosa Schapiro	Frl. Dr. Hamburg
H. Kind	stud. Dresden
M. Rauerl	Frau Hamburg
Köhler-Hausen	Dresden
E. Brändt	ing. Rurich-Dr. Fr.
E. Kirchner	Prof. Chemnitz
Gräfin Harry von Kessler	Weimar

IPM	
Frau I. Seitz	schmied. Hamburg
Frau M. Dietz	Dürrkoop
Frl. G. Goldschmidt	
F. Hassler	
Frau Dr. E. Hoff	
Blaschke	
Hilke Simon	
G. Hübler	
Dr. med. R. Kersch	Münden
F. Gensch	Eddelsen
W. Hane	Blankenese
Dr. Weiner	Chemnitz
Beckmann	Oldenburg

IPM	
Maria Seckel	Frau Hamburg
Ellis Stürken	Frau Wandsbeck
H. Frisch	Dresden
van Rosen	Architekt. Brühlhausen
Anton Huber	Pflanzburg
Anna Schapiro	Neukirch W. W.
B. Schneider	Architekt Berlin
H. Wünsche	Architekt Berlin
Consul Paulsen	Frau Hamburg
Pf. Schmidt	Dr. Magdeburg
Henny Dressler	Frau Altona
Edith Buckley	Mess. Dänemark
H. Schroeder	Frau Hamburg
Frh. Lappmann	Dr. med.
R. Kämborn	
R. Philipp	Frau
Ludw. Dolbida	
O. Ahrends	
S. Meier	Dr. Rostock

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Invitation to the Brücke exhibition at Galerie Fritz Gurlitt, Berlin. 1912.

Woodcut in colors from two blocks.


Ebner/Gabelmann 539 H b 1 (of b 2). Dube H 225 b. Bolliger 46. Monogrammed in the block. On sandy cardboard. 9,7 x 7,5 cm (3,8 x 2,9 in). Sheet: 14,9 x 12 cm (5,8 x 4,7 in).

Title vignette on a two-part folding card with the color woodcut and two pages of text. [KT]

Called up: December 10, 2022 – ca. 17.14 h ± 20 min.

€ 4.000 – 6.000 R/D,F

\$ 4,000 – 6,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Private collection Baden-Württemberg (until May 28, 1990: Galerie Wolfgang Ketterer).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Erich Heckel. Einführung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 168 (with illu.).

LITERATURE

- Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, no. 46 (with illu.).
- Annenarie und Wolf-Dieter Dube, Erich Heckel. Das graphische Werk, vol. I Holzschnitte, New York 1964, no. 225 b (with black-and-white illu.).
- Galerie Wolfgang Ketterer, Munich, 150th auction, 19./20. Jahrhundert, catalog I, May 28, 1990, lot 178 (with black-and-white illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 119, SHG no. 81 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 183, SHG no. 412 (with illu.).
- Meike Hoffmann, Leben und Schaffen der Künstlergruppe "Brücke" 1905 bis 1913, mit einem kommentierten Werkverzeichnis der Geschäfts- und Ausstellungsgrafik, Berlin 2005, pp. 300f.
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, on cover.
- Renate Ebner, Andreas Gabelmann, Erich Heckel. Werkverzeichnis der Druckgraphik, vol. I 1903-1913, Munich 2021, 539 H (with illu. of this copy).

- One of only six copies mentioned in the catalog raisonné, of which one at each the Brücke-Museum, Berlin, and the Museum of Modern Art, New York
- For the exhibition at the acclaimed Galerie Fritz Gurlitt, who had a program that was formative for Modernism
- Particularly fine color print from two blocks
- To date only two copies were offered on the international auction market (source: artprice.com)



Erich Heckel, invitation card for the exhibition at Kunstsalon Fritz Gurlitt in Berlin, 1912, woodcut.

By the end of 1911, the Dresden "Brücke" artists had moved to Berlin and were looking for established exhibition venues comparable to those they had in Dresden with the galleries Richter and Arnold. Through Max Pechstein, who had been living in Berlin since 1908, they attracted the interest of Galerie Fritz Gurlitt. The latter's son Wolfgang Gurlitt continued to run the business, which was founded as early as in 1880, and he made his rooms on Potsdamer Strasse available for the "Brücke" exhibition in April 1912. Erich Heckel designed the invitation card with a two-part folding card with a title woodcut. In addition to the invitation text in typescript on the inside left, those invited found the names of the exhibiting artists on the opposite. Heckel chose a woodcut in black, blue and olive green for the title vignette. The group's name "KG. Brücke" printed in black letters on olive green dominates the motif, consisting of two triangular shapes with female nudes and two arches framing the sides with ornamental zigzag lines. The way Heckel puts the details of the motifs together is reminiscent of fabric and wall paintings with which the "Brücke" artists Heckel and Kirchner, but also Otto Mueller, decorated their studios. [MVL]



EXHIBITION CATALOG

Catalog of the Brücke exhibition at Galerie Gurlitt, Berlin. April 1912.

Catalog with blue wrapper, the title Woodcut by Ernst Ludwig Kirchner, eight text pages, nine original woodcuts, a lithographic reproduction of a drawing by Otto Mueller and six pages with photographs of paintings. Söhn HDO 608-1 to 608-9. The wrapper is made of firm blue wove paper with red paper. Text and original woodcuts on rose-tinted rag paper. The photographs of the paintings on smooth, rose-tinted paper. Pages ca. 23,5 x 18,8 cm (9.2 x 7.4 in). Wrapper: 25,2 x 19,9 cm (9.9 x 7.8 in). Title woodcut by Ernst Ludwig Kirchner. Gercken A-68 I. 15,3 x 5,8 cm (6 x 2.3 in) and 10 original woodcuts from 1912 by:
 Erich Heckel. "Badende am Teich". Ebner/Gabelmann 540 H I. 13,3 x 10,8 cm (5.2 x 4.3 in).
 Erich Heckel. "Sich Waschende". Ebner/Gabelmann 541 H. Monogrammed in printing block. 13 x 10,6 cm (5.1 x 4.2 in).
 Ernst Ludwig Kirchner. "Schleudertanz". Gercken A-69 B. Monogrammed in printing block. 12,8 x 10,7 cm (5 x 4.2 in).
 Ernst Ludwig Kirchner. "Toilette. – Mädchen beim Hutaufsetzen". Gercken A-70 II B. Monogrammed in printing block. 12,7 x 10,6 cm (5 x 4.2 in).
 Otto Mueller. "Drei sitzende Mädchen". Karsch 4. 11 x 12,8 cm (4.3 x 5.3 in).
 Hermann Max Pechstein. "Landschaft mit Turm und Reitern". Krüger H 159. 10,7 x 12,9 cm (4,2 x 5,1 in).
 Hermann Max Pechstein. "Schwermut". Krüger H 158. With artist's name and title in printing block. 13 x 10,9 cm (5,1 x 4,3 in).
 Karl Schmidt-Rottluff. "Kämmende Frauen". Schapire H 97. 13,2 x 11 cm (5,2 x 4,3 in).
 Karl Schmidt-Rottluff. "Sitzendes Mädchen". Schapire H 98. 13,3 x 10,8 cm (5,2 x 4,3 in).
 Printed by Rich. Gärtnersche Buchdruckerei / Heinrich Niescher, Dresden. [AM]

Called up: December 10, 2022 – ca. 17:15 h ± 20 min.

€ 15,000 – 20,000 R/P
 \$ 15,000 – 20,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (since 1986: Hauswedell, with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
 · Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
 · Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

- Rare copy of the catalog for the important exhibition at Galerie Gurlitt (1912)
- Lavishly made catalog of documentary character
- With nine original woodcuts by the "Brücke" artists

LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 29-30, 42/1-42/3, 42/5-42/6, 42/8-42/10, 43/6-43/7 (different copy).
 · Hauswedell & Nolte, Hamburg, auction 263, June 8/9, 1986, lot 140.
 · Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 20, SHG no. 82.
 · Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 324, SHG no. 734.
 · Buchheim Museum (ed.), Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, p. 54 (with illu. on p. 55).





EXHIBITION CATALOG

Catalog of the Brücke exhibition at Galerie Commeter, Hamburg, Hermannstrasse. Aug/Sept 1912.

Softcover exhibition catalog with blue original wrapper. Title woodcut by Ernst Ludwig Kirchner, 7 text pages, 10 original woodcuts by Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller and Karl Schmidt-Rottluff, one lithographed drawing by Otto Mueller and 5 photographs of paintings. Söhn HDO 609-1 to 609-11. Title woodcut on firm blue wove paper with red paper. Prints on rose-tinted rag paper. Reproductions on smooth wove paper. Catalog: ca. 25,5 x 20 cm (10 x 7.8 in). Title woodcut by Ernst Ludwig Kirchner, Gercken A-68 II, monogrammed in printing block, 15,3 x 5.8 (6 x 2.3 in) and 10 original woodcuts from 1912: Erich Heckel, "Badende am Teich", Ebner/Gabelmann 540 H II, 13,3 x 10.8 cm (5.2 x 4.3 in), monogrammed in printing block. - Erich Heckel, "Sich Waschende". Ebner/Gabelmann 541 H, monogrammed in printing block, 13 x 10.6 cm (5.1 x 4.2 in). - Erich Heckel, "Segelboot", Ebner/Gabelmann 542 H I, monogrammed in printing block, 13,4 x 11 cm (5.2 x 4.3 in). - Ernst Ludwig Kirchner, "Schleudertanz", Gercken A-69 B, monogrammed in printing block, 12.8 x 10.8 cm (5 x 4.2 in). - Ernst Ludwig Kirchner, "Toilette – Mädchen beim Hutaufsetzen", Gercken A-70 II B, monogrammed in printing block, 12.8 x 10.7 cm (5 x 4.2 in). - Ernst Ludwig Kirchner, "Frauenkopf", Gercken A-71 B, monogrammed in printing block, 10.6 x 13.1 cm (4.1 x 5.1 in). - Otto Mueller, "Drei sitzende Mädchen", Karsch 4, 11 x 12.8 cm (4.3 x 5.3 in). - Karl Schmidt-Rottluff, "Kämmende Frauen", Schapire H 97, monogrammed in printing block, 13.2 x 11 cm (5.2 x 4.3 in). - Karl Schmidt-Rottluff, "Sitzendes Mädchen", Schapire H 98, monogrammed in printing block, 13.3 x 10.8 cm (5.2 x 4.3 in). - Karl Schmidt-Rottluff, "Tannen", Schapire H 76, 13 x 11 cm (5.1 x 4.3 in). Printed by Ad. Littmann, Oldenburg. [AR]

Called up: December 10, 2022 – ca. 17:16 h ± 20 min.

€ 15,000 – 20,000 ^{R/D}
\$ 15,000 – 20,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Barbara Wentzel, Stuttgart (inherited from Prof. Dr. Hans Wentzel, presumably in 1975).
- Collection Hermann Gerlinger, Würzburg (in 1987 acquired from the above, with the collector's stamp Lugt 6032).

EXHIBITION

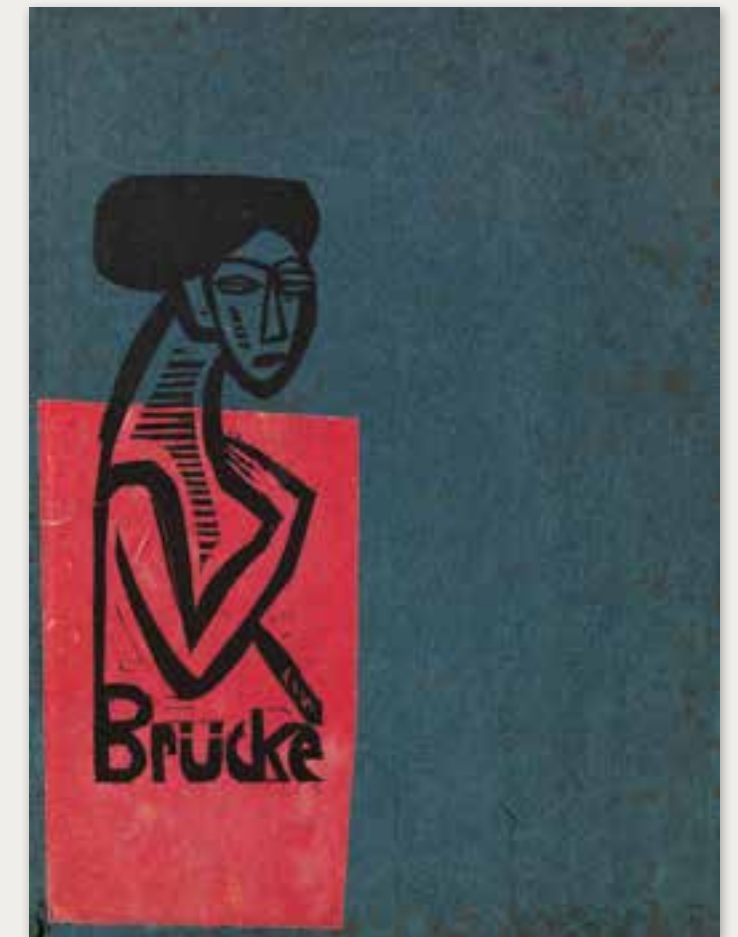
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

- Comprehensive and complete exhibition catalog
- In total, the artist group published only three catalogs
- Released after Max Pechstein was excluded, in April he had still participated in the exhibition at Galerie Gurlitt in Berlin
- Other copies of the catalog are in the Museum Folkwang, Essen, and the Staatsgalerie Stuttgart

The exhibition was first held at the Kunstsalon Fritz Gurlitt, Berlin, from April 2 to 24, 1912, before it was shown at Galerie Commeter, Hamburg, from August 19 to the end of September 1912. The works by Max Pechstein printed in the catalog of the Gurlitt Gallery, who was excluded from the artist group between the stations in Berlin and Hamburg, were replaced in the present catalog of the Commeter Gallery by one work by Erich Heckel and one from Ernst Ludwig Kirchner.

LITERATURE

- (Selection)
- Hans Bolliger, E. W. Kornfeld (ed.), Ausstellungen Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 29-30, no. 42/1-11 (different copy).
- Ralph Jentsch, Illustrierte Bücher des deutschen Expressionismus, Stuttgart 1990, p. 50-51, cat. no. 4 (different copy).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 120, SHG no. 83 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 324, SHG no. 735 (with color illu.).



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Brücke Chronicle. 1913.

Fragment of two double sheets with three text pages, each with two woodcuts by Ernst Ludwig Kirchner, Karl Schmidt-Rottluff and Erich Heckel, and a single text sheet from Ernst Ludwig Kirchner.

Size of sheet: up to 67,6 x 51,4 cm (26.6 x 20.2 in).

First sheet (double sheet):

First text page with two woodcut from Ernst Ludwig Kirchner. Signed by Ernst Ludwig Kirchner. On wove paper (with watermark). Sheet (folded): 67.4 x 51.1 cm (26.5 x 20.1 in). Ernst Ludwig Kirchner. "Zwei nackte Frauen". 1912. Gercken A-81 B (of C). Monogrammed in printing block. 9.1 x 7.1 cm (3.6 x 2.8 in). Ernst Ludwig Kirchner. "Zirkusszene I". 1912. Gercken A-82 A (of B). Monogrammed in printing block. 9 x 6.9 cm (3.5 x 2.7 in).

Second text page with two woodcuts by Karl Schmidt-Rottluff. On wove paper (with watermark). Sheet (folded): 67.4 x 51.1 cm (26.5 x 20.1 in). Karl Schmidt-Rottluff. "Kopf". 1913. Schapire 102. Monogrammed in printing block. 8.9 x 7 cm (3.5 x 2.8 in). Karl Schmidt-Rottluff. "Kopf". 1913. Schapire 101. 8.9 x 6.9 cm (3.5 x 2.7 in).

Third sheet (double sheet):

Third text page with two woodcuts by Erich Heckel. On wove paper (with watermark). Sheet (folded): 67.6 x 51.4 cm (26.6 x 20.2 in). Erich Heckel.

"Sitzender Mann". 1912. Ebner/Gabelmann 545 H. Monogrammed in printing block. 9 x 7.1 cm (3.5 x 2.8 in). Erich Heckel. "Akt am Stein". 1912. Ebner/Gabelmann 546 H. Monogrammed in printing block. 9 x 7 cm (3.5 x 2.8 in).

Third sheet (single sheet):

Ernst Ludwig Kirchner. Text "Über die Malerei". Verso inscribed "25 Blätter, E L Kirchner, Friedenau, Körnerstr. 41" by Kirchner. On wove paper (with watermark). Sheet: 67.5 x 51.4 cm (2.6 x 20.2 in).

Without the title sheet. [AM]

Called up: December 10, 2022 – ca. 17:18 h ± 20 min.

€ 12,000 – 15,000 ^{R/D}

\$ 12,000 – 15,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

· Important document with regard to the end of the "Brücke"

· Just a few copies were individually compiled by Kirchner after the group had broken up

· Other copies are at, among others, the Staatliche Graphische Sammlung, Munich, and the Brücke-Museum, Berlin

LITERATURE

· Hans Bolliger, E. W. Kornfeld, Ausstellung Künstlergruppe Brücke. Jahresmappen 1906-1912, Bern 1958, pp. 34-35, no. 62/2-62/4 (different copy).
· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 124-125, SHG no. 90.
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 328-329, SHG no. 743.





**MODERN ART
DAY SALE**

INCLUDING COLLECTION HERMANN GERLINGER

437

LOVIS CORINTH

1858 Tapiau/East Prussia – 1925 Zandvoort (Netherlands)

Tochter Wilhelmine mit Katze Mizelonde. 1912.

Oil on canvas.

Berend-Corinth 516. Upper left signed and dated "1912 Lovis Corinth pinxit".
51 x 61 cm (20 x 24 in). [KT]

Accompanied by an expertise from Prof. Hans-Jürgen Imiela (1927–2005),
Mainz, dated March 16, 1994 (in copy).

Called up: December 10, 2022 – ca. 17:19 h ± 20 min.

€ 30.000 – 40.000 ^{R/D}

\$ 30,000 – 40,000

PROVENANCE

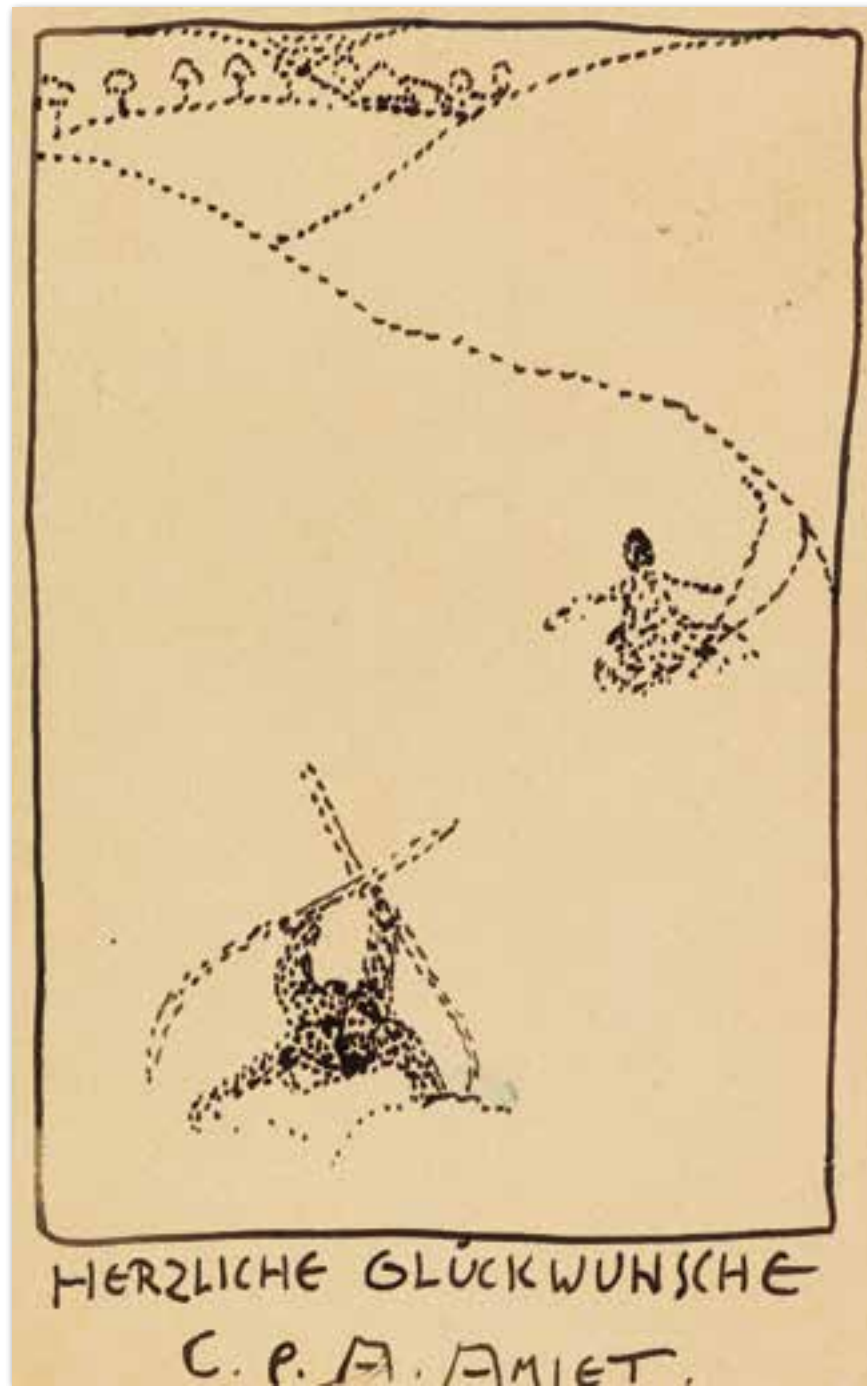
- Galerie Caspari, Munich.
- Moderne Galerie Heinrich Thannhauser, Munich.
- Presumably Max Fessler, Pforzheim (until 1926: Rudolf Bangel, May 11, 1926).
- Collection Dr. Theodor Kiefer, Kaiserslautern (presumably acquired from the above).
- Städtische Kunstsammlung, Gelsenkirchen (presumably acquired from the above in 1928).
- State-owned (confiscated from the above in context of the 'degenerate art' campaign in 1937, EK no. 11676).
- Art dealer Bernhard A. Böhmer (acquired from the above on June 28, 1941).
- Estate of Bernhard A. Böhmer (1945).
- Wilma Zelck, Rostock (from 1945 to 1952: Stuttgarter Kunstkabinett, estate administration for the heir Peter Böhmer).
- Galerie Wilhelm Grosshennig, Düsseldorf (acquired from the above in 1952).
- Private collection Bavaria.

LITERATURE

- Woche im Bild, Berlin, 1925, no. 185.
- Auction house Rudolf Bangel, Frankfurt a. M., Ausgewählte Werke der Malerei: u. a. die Privatgalerie Senator Max Fessler, Pforzheim [...], May 11, 1926, no. 25 "Kind mit Katze" (with illu.).
- Der Kunstwanderer, vol. 7./8., Berlin 1925/26, p. 428, auction report Rudolf Bangel.
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, November 26, 1952.
- www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (EK no. 11676).

- Next to Liebermann, Corinth was the most important German impressionist
- Touching portrait of the daughter Wilhelmine (1909–2001) and her cat
- The portrait was made on occasion of her third birthday
- Portraits of family members are very rare on the auction market (source: artprice.com)
- White, blue and rosé in a bright harmony





- Humorous and unerring personal greeting card to one of the most significant patrons of Swiss Modernism
- Within 20th Century Art, the postcard became established as an independent genre
- Winter scene ably captured in pointillist manner

438 | SHG COLLECTION HERMANN GERLINGER

CUNO AMIET

1868 Solothurn – 1961 Oschwand

Postcard – Skifahrer. 1907.

India ink drawing.

Signed and inscribed "Herzliche Glückwünsche" in bottom margin. On a blank postcard.

14,1 x 9 cm (5,5 x 3,5 in).

Postcard sent from Oschwand to Prof. Dr. Ganter, postage stamp dated January 1, 1907.

The work is registered in the Collection Hermann Gerlinger with the number SHG 881. [SM]

Called up: December 10, 2022 – ca. 17.20 h ± 20 min.

€ 4.000 – 6.000 R/D, F

\$ 4,000 – 6,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Prof. Dr. Heinrich Ganter (1848–1915), Aarau (since 1907).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, since 2010: Villa Grisebach).

EXHIBITION

- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017–2022).

LITERATURE

- Villa Grisebach, Berlin, November 28, 2010, lot 601.

The postcard became a work of art in small format, especially for the "Brücke" artists. It is astonishing to see how active members of the artist group used to communicate with postcards. They also used them to discuss short-term matters. Unlike today, mail was delivered several times a day at the beginning of the 20th century. The artistically designed postcard was also used to keep in touch with patrons and collectors. Adorned with drawings, watercolors and woodcuts, and accompanied by short messages and greetings, they became a special aspect of the artists' work with both a documentary value and artistic originality. At the turn of the year, Cuno Amiet sent New Year's greetings with a fitting winter motif to the important patron Prof. Ganter. Switzerland was one of the main countries for winter sports and Cuno Amiet was also a passionate skier and often spent the holidays with family and friends in the mountains. In addition to the anecdotal aspect, the design of the postcard captivates with the whimsically captured scene of a happy winter day, through the skillful use of pointillist stylistic devices without using color. Amiet was fascinated by the graphisms of the ski tracks in the snow that cut through the vast white worlds of the snowy landscapes. [SM]



- One of Amiet's extremely rare artist postcards
- Remarkable contemporary document
- As president of the 'Aargauischer Kunstverein' and member of progressive artist associations, the mathematics teacher Prof. Dr. Heinrich Ganter was an influential figure of the contemporary Swiss art scene

439 | SHG COLLECTION HERMANN GERLINGER

CUNO AMIET

1868 Solothurn – 1961 Oschwand

Postcard: Berglandschaft mit Skifahrer. 1911.

Colored crayon drawing and India ink.

Signed in upper center. Bottom margin inscribed "Einen fröhlichen Neujahrsgruss vom Strelapass. 30. Dezember 1911". On a blank postcard.

14,5 x 9,4 cm (5,7 x 3,7 in).

Postcard to Prof. Dr. Heinrich Ganter from Davos, postage stamp December 31, 11.

The work is registered in the Collection Hermann Gerlinger under the number SHG 883 c.

Called up: December 10, 2022 – ca. 17.22 h ± 20 min.

€ 4.000 – 6.000 R/D, F

\$ 4,000 – 6,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Prof. Dr. Heinrich Ganter (1848–1915), Aarau (since 1911).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, since 2010: Villa Grisebach).

EXHIBITION

- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017–2022).

LITERATURE

- Villa Grisebach, Berlin, auction on November 28, 2010, lot 602.

The artist postcards are eloquent testimony to the times and provide us with insights into both the artist's development and their social life. Thus, Cuno Amiet also follows the beautiful tradition of sending greetings to friends and acquaintances at the turn of the year. In doing so, he joins the ranks of renowned artists, including all of the "Brücke" artists, who used artistically designed postcards as an ideal means of communication, also with patrons and collectors. They serve as a status quo of the artists' work, are perfect examples of the method of spontaneous capture and unadulterated immediate reproduction. The postcards become a kind of business card and stand for modern, success-oriented networking. Cuno Amiet made the Swiss winter landscape with two skiers captured in quick strokes for Prof. Dr. Heinrich Ganter, the president of the 'Aargauischer Kunstverein'. This art association, founded as early as in 1860 and still in existence today, is one of the oldest and largest art associations in Switzerland. The aim of the association has always been to build up an extensive collection of contemporary Swiss art. Today, the Aargauer Kunsthaus owns several paintings from the period between 1905 and 1913, which was so important for Amiet's work [SM]



- This is the earliest printed self-portrait of Edvard Munch
- Striking self-portrait characterized by an inimitable presence
- Copies of this characterful work are in renowned international museums like the Museum of Modern Art, New York, the British Museum, London, and the Museum Folkwang, Essen

440

EDVARD MUNCH

1863 Løyten – 1944 Ekely near Oslo

Selbstbildnis. 1895.

Lithograph.

Woll 37 II (of IV). Schiefler 31. Signed, dated and inscribed by a hand other than that of the artist. With the name and the date in the image. On off-white wove paper. 45,6 x 32,2 cm (17.9 x 12.6 in).

Sheet: 57,3 x 42,6 cm (22.6 x 16.8 in).

Printed by Lassally, Berlin. [AM]

Called up: December 10, 2022 – ca. 17.23 h ± 20 min.

€ 45.000 – 65.000 ^{R/D}

\$ 45,000 – 65,000

PROVENANCE

- Private collection Northern Germany.



441

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Sommerblumen. 1909.

Watercolor and India ink.

Lower right signed and dated. Verso inscribed "Sommerblumen". On delicate J. Whatman paper (with truncated watermark). 44 x 56,1 cm (17,3 x 22 in), size of sheet. [AM]

The watercolor is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 10, 2022 – ca. 17.24 h ± 20 min.

€ 40.000 – 60.000 ^{R/D,F}

\$ 40,000 – 60,000

- Characterful early work in brilliant colors
- From the modern art collection of Dr. Johannes Schürer
- Expressive still life from 1909, a year of great importance for the development of Schmidt-Rottluff's watercolor technique

PROVENANCE

- Collection Dr. Johannes Schürer, Mülheim an der Ruhr (presumably since the 1930s, probably acquired from Commeter in 1933).
- Ever since family-owned.

LITERATURE

- Galerie Commeter Hamburg, Freiwillige Versteigerung einer Hamburgischen Sammlung nebst Beiträgen: Original Handzeichnungen, Radierungen, Lithographien, Holzschnitte von Künstlern des 19. und 20. Jahrhunderts (...), auction on May 18 and 19, 1933 (catalog no. 58), lot 366.

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Haus am Hügel. 1906/07.

Oil on canvas.

Verso of the canvas with the estate stamp and a label, partly stamped, partly hand-inscribed "L 606". 16,5 x 21,7 cm (6.4 x 8.5 in).

Accompanied by a written confirmation from the Gabriele Münter- and Johannes Eichner Foundation, Munich, dated August 29, 2019. The painting will be included into the forthcoming catalogue raisonné of Gabriele Münter's paintings.

Called up: December 10, 2022 – ca. 17,26 h ± 20 min.

€ 60.000 – 80.000 ^{R/D, F}

\$ 60,000 – 80,000

PROVENANCE

- Artist's estate.
- Gabriele Münter- and Johannes Eichner-Foundation, Munich (1966-1974)
- Art dealer Franz Resch, Gauting (1974)
- Private collection Southern Germany (acquired from the above in 1974)
- Private collection Saarland.

EXHIBITION

- Schöne Aussichten. Der Blaue Reiter und der Impressionismus. Franz Marc Museum, Kochel am See, March 22 - July 19, 2015, cat. no. 26 with color illu.

LITERATURE

- Angela Lampe, Die Pariser Prüfung - Kandinskys und Münters Jahr in Frankreich. In: Cathrin Klingsöhr-Leroy (ed.), Schöne Aussichten, Der Blaue Reiter und der Impressionismus, Kochel, 2015, p. 39.

In 1901 Gabriele Münter came to Munich to study art – an uncommon decision for women at the time. Since women were not admitted to the art academy, she studied at private academies, among them the school of the artist group "Phalanx", where she met Kandinsky. Münter traveled together with Kandinsky, who at that point was still married. At the end of May 1906, the two finally set out for Paris, where Münter immersed herself in the vibrant artist scene and experienced great liberation and encouragement, also as a female artist. The work "Häuser am Hügel" (Houses on the Hill) was created during a stay in 1906/07. Gabriele Münter rented a room in the

- Characteristic early Münter work in spatula technique
- The small oil sketches from her Phalanx days are considered key milestones in Münter's work
- Early works by Münters and Kandinsky from the years 1902-1908 were recently honored by the Lenbachhaus Munich in an exhibition titled "Unter Freiem Himmel. Unterwegs mit Wassily Kandinsky und Gabriele Münter"



Montparnasse district while Kandinsky stayed in the suburb Sèvres. Gabriele Münter also found her motifs here; the city of Paris as a motif did not interest her much, instead Münter found inspiration in the quiet suburb with its villas and gardens. The artistic influence of Impressionism can still be found in the small works from this period, especially in "Häuser am Hügel", with the densely applied colors of the trees: green, ocher, blue and rose are very close. The power of light and color take center stage. The small oil sketches she created there are deservedly regarded as milestones on her way to the liberation of painterly means. [EH]



443

FRITZ SCHAEFLER

1888 Eschau – 1954 Cologne

Moorlandschaft. 1920s.

Egg tempera on canvas.

Signed and titled on the stretcher.

99,5 x 70,5 cm (39.1 x 27.7 in). [SM]

Called up: December 10, 2022 – ca. 17.27 h ± 20 min.

€ 28.000 – 34.000 R/D, F

\$ 28,000 – 34,000

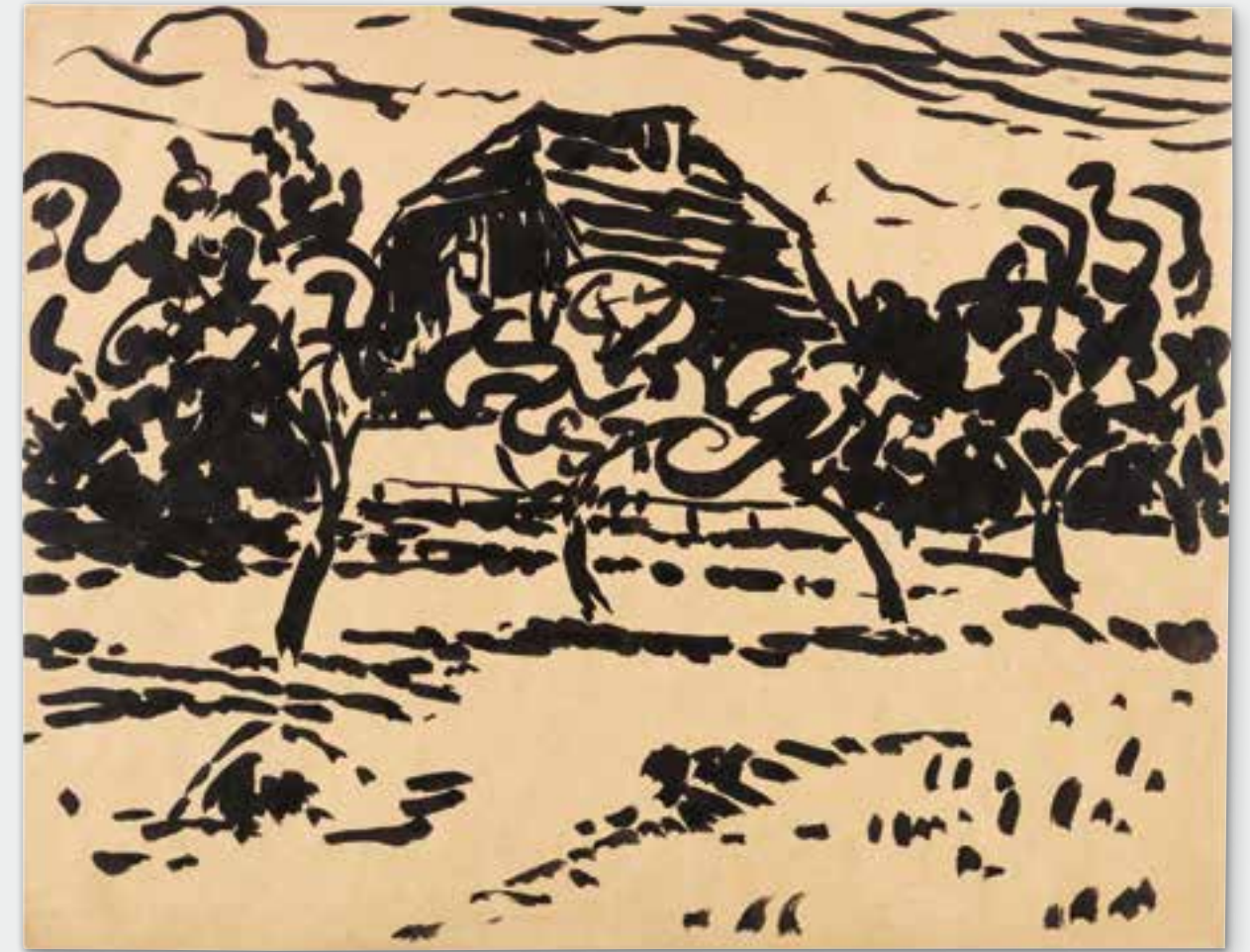
PROVENANCE

- Collection Joseph Heymann, Cologne/ London (directly from the artist, family-owned until at least 2012).

EXHIBITION

- Verfehmt, Vertrieben, Zurückgekehrt. Fritz Schaefflers wiederentdeckten Werke und die Sammlung Heymann London, Suermond-Ludwig-Museum, Aachen, July 7, 2012 - January 20, 2013, ex. cat. p. 121 (with illu.)
- "Outlawed, Displaced and Reinstated works of Fritz Schaeffler and the Heymann Collection, London", German Embassy, London, March 20 - April 17, 2013.

- Fritz Schaeffler is a representative of the so-called "Lost Generation"
- From the artist's best creative period
- Made under the influence of the artist group "Blauer Reiter"
- Landscape in wonderful luminous colors



- From the artist's last year with the "Brücke"
- Expressive sheet in Fritz Bleyl's preferred technique
- This is the first time that an ink brush drawing from the artist's time with the "Brücke" is offered on the international auction market (source: artprice.com)

444

SHG COLLECTION HERMANN GERLINGER

FRITZ BLEYL

1880 Zwickau – 1956 Iburg

Haus hinter Bäumen. 1907.

Brush and India ink drawing.

On brownish wove paper. 34,5 x 44,2 cm

(13,5 x 17.4 in), nearly the full sheet. [AM]

Called up: December 10, 2022 – ca. 17.28 h ± 20 min.

€ 4.000 – 6.000 R/D, F

\$ 4,000 – 6,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's family (until 2001).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 2001).

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 68 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 183 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hermann Gerlinger, Katja Schneider (ed.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 374, SHG no. 832.
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, München 2009, p. 90 (illu. 1).

The work "Haus hinter Bäumen" was made in Fritz Bleyl's last year with the "Brücke". In 1907, the Zwickau-born artist married Gertrud Tannert and moved into a house with her in Freiberg, where he took a position at the mining academy. After the end of his time with the "Brücke", he continued to be active as an artist, but no longer showed works in public. Ink brush drawing was one of the artist's preferred techniques. Bleyl created many of his most outstanding works in this medium. Through the varying width of the strokes and the effective, almost musical lines, he developed an impressive visual language in the present sheet: trees and grass, clouds and sky - he depicts the movement of all these pictorial elements in just a few brushstrokes. With great sensitivity, the artist thus succeeds in creating a representation in which tranquility and dynamism enter into a fascinating combination. [AM]



- Particularly fine drawing of a characteristic Zille motif
- His works were noticed by a wider audience around 1900 when they were published in the well-known magazines “Simplicissimus” and “Jugend”
- Large Zille collections are in the Kupferstichkabinett of the State Museums Berlin and the Kunstmuseum Mülheim an der Ruhr

445

HEINRICH ZILLE

1858 Radeburg – 1929 Berlin

Kindergesellschaft. 1904.

Colored chalk drawing and charcoal, white-heightened.

Lower right signed and dated. On wove paper. 28,2 x 45,9 cm (11.1 x 18 in), size of sheet. [AR]

Called up: December 10, 2022 – ca. 17:30 h ± 20 min.

€ 20.000 – 30.000 R/P
\$ 20,000 – 30,000

PROVENANCE

· Private collection Northern Germany.

LITERATURE

· Villa Grisebach, Heinrich Zille und das kritische Berlin, Berlin, June 7, 2002, lot 1532.



446

SHG COLLECTION
HERMANN GERLINGER

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Angeliter Landschaft. 1913.

India ink drawing.

Signed, dated and titled in lower right. On smooth wove paper. 50,2 x 70,3 cm (19.7 x 27.6 in), the full sheet.

The work is registered at the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for their kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 17:31 h ± 20 min.

€ 6.000 – 8.000 R/P, F
\$ 6,000 – 8,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

- Made during Erich Heckel's first stay at the Flensburg Fjord, his new place of creative retreat
- One of the artist's strongest and largest India ink drawings
- Similar works from this time are very rare on the international auction market (source: artprice.com)

PROVENANCE

· Estate of Erich Heckel, Hemmenhofen.
· Collection Hermann Gerlinger, Würzburg (since 1997, with the collector's stamp Lugt 6032).

EXHIBITION

· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
· Im Rhythmus der Natur: Landschaftsmalerei der “Brücke”. Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu., p. 112).

· Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. p. 198).
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

· Paul Vogt, Erich Heckel, Recklinghausen 1965, p. 35 (with illu.).
· Ernest Rathenau, Erich Heckel. Handzeichnungen, Berlin 1973, cat. no. 48 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 199, SHG no. 446 (with color illu.).



447

WILHELM LEHMBRUCK

1881 Duisburg – 1919 Berlin

Kleine Sinnende. 1910/11.

Bronze with dark brown patina.

Schubert 55 B b I (of C b). With the name "W. Lehmbruck" on front right of stand. With the foundry mark "H. Noack Berlin-Friedenau" on the reverse.

53 x 15 x 15 cm (20.8 x 5.9 x 5.9 in).

Cast by Noack, Berlin-Friedenau, on behalf of the widow in the 1920s or 1930s. [KT]

We are grateful to Prof. Dr. Dietrich Schubert, Heidelberg University, for his kind expert advice.

Called up: December 10, 2022 – ca. 17:32 h ± 20 min.

€ 25,000 – 35,000 ^{R/D}

\$ 25,000 – 35,000

PROVENANCE

· Private collection Bavaria.

The "Kleine Sinnende", which, along with the "Kniende" and the "Gestürzte", is one of Lehmbruck's best-known sculptures. It was Lehmbruck's first sculpture created under the new artistic influences after his relocation to Paris in 1910, where Lehmbruck would attain his own style. Initially still carefully exploring space, the curved lines of Art Nouveau already reveal later expressionist expressiveness. In its primary understanding, his sculpture is characterized by a physicality that lives from the statuary volume. Shortly after his move to Paris and the creation of the "Kleine Sinnende" Lehmbruck also showed works at the avant-garde Salon d'Automne. He sent works to exhibi-

- The "Kleine Sinnende", along with the "Knienden" and the "Gestürzten", is one of Lehmbruck's most famous sculptures

- Main work of early expressionist sculpting

- In 1910 Lehmbruck settled in Paris where a new stylistic period would begin

- A first copy was presented at the Paris Salon d'Automne in 1911

tions in Berlin, Munich and Düsseldorf, as well as to the first New York Armory Show. In 1914, Galerie Paul Levesque in Paris dedicated a first solo exhibition to the promising young artist. Influenced by, on the one hand, Rodin's vitalism, and, on the other hand, by Maillol's formally reduced and condensed oeuvre, Lehmbruck attained his own formal language, at the center of which we find the human body. From then on, pursuing a certain typification of human physiognomy and anatomy, Lehmbruck not only reduced the human body to a mere formal device, but made it a soulful carrier of expression that always stands for the human individual and its state of mind. [KT]

CUNO AMIET

1868 Solothurn – 1961 Oschwand

Stilleben mit Äpfeln. 1906.

Oil on canvas.

Müller/Radlach 1906. 28. Lower left monogrammed and dated in lower right.

Once more signed on the stretcher, barely legibly titled and inscribed "Kreide, Ei, Leimwasser, 1 Mal". 62 x 41 cm (24.4 x 16.1 in).

Called up: December 10, 2022 – ca. 17:34 h ± 20 min.

€ 30.000 – 40.000 R/D, F

\$ 30,000 – 40,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Collection Oscar Miller and Else Miller-Sieber, Biberist (March 1917- September 1919).
- Gustav and Corry Sieber, Küsnacht (obtained as farewell gift on September 10, 1919 from the above, with hand-written dedication on the reverse, presumably family-owned until 1981).
- Private collection Basel (since 1981: Galerie Kornfeld, Bern).
- Galerie Schloss Greifenstein, Staad near Rorschach.
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 1988).

EXHIBITION

- Presumably Kunst-Verein St. Gallen. Ausstellung im Vorsaal und im roten Saal des Kunst-Museums, Kunstmuseum St. Gallen, April 4 - May 12, 1907, either no. 1, 5, 6, 7 or 8.
- Presumably VI. Serie, Künstlerhaus Zürich, June 30 - July 18, 1907, no. 22 or 24.
- Presumably Kunstausstellung. Gemälde von Cuno Amiet, Max Buri, Hans Emmenegger, Giovanni Giacometti, Ferdinand Hodler, Sigismund Righini, Aargauischen Kunstverein, May 10 - 31, 1908, no. 5 and 10.
- Presumably January exhibition, Kunsthaus Zürich, January 8 - December 1, 1914, no. 22 (Weisse Blumen).
- Cuno Amiet, Kunsthalle Bern, April 13 - May 18, 1919, no. 129.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Cuno Amiet, Katalogisierte Bilder [hand-written catalog raisonné with drawings of the listed works in India ink and color pen, as well as with exhibition information].
- Galerie Kornfeld, 175 ausgewählte Kunstwerke des 19. und 20. Jahrhunderts, auction 175, Bern, June 26, 1981, lot 65 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke, Collection Hermann Gerlinger, Stuttgart 1995, p. 250, SHG no. 357.
- wohl Paul Müller, Oscar Miller. Sammler und Wegbereiter der Moderne, in: Solothurn 1998, pp. 13-45.
- George Mauner, Cuno Amiet. Die Obsternten von 1912, Zürich 2002, p. 86 (with black-and-white illu. B 33).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke, Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 406, SHG no. 881.
- Karoline Beltinger, Maltechnische Untersuchungen zu den Gemälden von Cuno Amiet, 1883-1914, Zürich 2015, pp. 28, 32f.

- In 1906, the year the present work was made, Cuno Amiet became an active “Brücke” member
- Strong still life characterized by an airy fleetingness and grounded weight
- From the acclaimed collection of Oscar Miller, an important collector of Swiss art
- Cuno Amiet is one of the most important Swiss modern artists
- This present work is one of the few paintings from this period that have been preserved – a fire in the Munich ‚Glaspalast‘ in 1931 destroyed a better part of his oeuvre

Cuno Amiet was already 38 years old when he received a letter from a young artist named Erich Heckel. Amiet had already attained a certain fame as an artist, has international exhibitions and is considered a renowned artist of the avant-garde. He is half a generation older than the members of the “Brücke” and more the type an upper middle-class gentleman living a dignified life in the countryside near Bern. Young Heckel, on the other hand, belonged to the progressive group that wanted to change modern art for good. The young painters from Germany felt that the message in Amiet's works was somehow related to their own work. In September 1906, Erich Heckel invited him to join the group: “We have seen your works with admiration and enthusiasm, and we take the liberty of asking you if you would like to join our group ‚Brücke‘. Unanimously we have recognized you as one of us and we hope that you will support our cause as an aspiration for the same artistic goals”. They became aware of him through an exhibition at Galerie Richter in Dresden in 1905. Cuno Amiet spontaneously accepted the invitation and joined the young artists group. Seeking artistic exchange, he remained a member until the group broke up in 1913. In 1892/93 Amiet had spent a year in the artists' colony Pont-Aven and found decisive impulses in the painting of Gauguin, van Gogh and Seurat. It may have been this experience that also made the “Brücke” so interesting.

In 1906 Cuno Amiet took part in the first first exhibition at Dresden lamp factory Seifert, showing three paintings and woodcuts. In addition to his artistic contributions, Amiet also became active in marketing the artist group. He recruited numerous passive members in Switzerland, including Oscar Miller, the first owner of “Stilleben mit Äpfeln”. Oscar Miller was an important promoter of Swiss art, but also advocated the art of the “Brücke” in press releases as early



as in 1907. Amiet also tried to help the “Brücke” to international renown by organizing a successful exhibition in Switzerland, while efforts to do the same in Paris failed.

“Stilleben mit Äpfeln” from 1906 impressively illustrates why the German expressionists were so fascinated by Amiet: In 1905 the Swiss artist introduced expressive lines, to which he was inspired by his time in Pont-Aven. These strong lines are concentrated in the lower part of the picture and form an exciting contrast to the light

and airy upper part. This contrast is intensified by the play of delicate pastel colors and strong luminous hues. Amiet was one of the first painters in the German-speaking region to separate the color from the depicted objects so that they can unfold their own beauty. Thus he boldly placed turquoise contours around the delicate lemon-yellow blossoms, in order to model the flowers in the vase. Along with Ferdinand Hodler and Alberto Giacometti, Cuno Amiet was one of the most important Swiss artists of the modern era. [SM]

449

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Mädchen und Fischer mit Booten. Around 1915.

Oil on cardboard.

Verso with the estate stamp, with an adhesive label with the stamped number 1257 and several hand-written inscriptions. 38 x 46 cm (14.9 x 18.1 in).

Called up: December 10, 2022 – ca. 17.35 h ± 20 min.

€ 90.000 – 120.000 R/D, F

\$ 90,000 – 120,000

PROVENANCE

- Galerie Rosenbach 1973, cat. no. 344 (titled "Am Flußufer")
- Private collection Baden-Württemberg.

EXHIBITION

- Westdeutsche Kunstmesse March 17 - 25, 1973, Galerie Vömel, no. 8 with illu. (here titled: "Am Bootshafen").

- Some of her most important works were made during Münter's time in Scandinavia
- For the first time on the international auction market (source: artprice.com)

In Stockholm, Münter met the circle of the Swedish avant-garde around Sigrid Hjertén, who, influenced by Matisse, were experimenting with decorativism in cool colors. During this time she developed a completely new style that was strongly influenced by her Swedish fellow painters. The strong colors and the solid forms of the time of the "Blauer Reiter" now gave way to pastel colors, an almost amorphous form and a deconsolidation of the composition. Important works by Gabriele Münter were created in this environment, among them Narvik Haven, which today is on loan at the National Museum in Oslo from the Sparebankstiftelsen DNB. Far away from Murnau and the alpine landscape, she found a completely different environment and different lighting conditions in Scandinavia. The artist succeeds in capturing this light of the north and the vastness of the landscape in an atmospheric way. Exactly where this scene was created cannot be said, but the proximity to the sea can be felt in the atmospheric depiction. [EH]





© Nolde Stiftung Seebüll 2022

- Ada Nolde, the artist's wife, captured in a spontaneous and expressive duct
- Intimate depictions like this are very rare among the artist's watercolors
- Early watercolor with a strong luminosity
- For the first time on the international auction market (source: artprice.com)

“At that time, soon and dearly, I wrote to the young actress, my friend Ada. [...] It was like a distant happiness that I was only allowed to think about in dreams.”

Emil Nolde about his later wife Ada Vilstrup, in: Emil Nolde, Das eigene Leben. Die Zeit der Jugend von 1867-1902, Flensburg/Hamburg 1949, p. 286.

450

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Ada liegend. 1907.

Watercolor.

Signed in lower right. On delicate off-white wove paper. 32,8 x 48,7 cm (12.9 x 19.1 in), size of sheet. [AM]

Accompanied by a photo expertise from Prof. Dr. Martin Urban, Foundation Seebüll Ada and Emil Nolde, dated December 4, 1986.

Called up: December 10, 2022 – ca. 17:36 h ± 20 min.

€ 40.000 – 60.000 R/D, F
\$ 40,000 – 60,000

PROVENANCE

- Collection Rauert, Hamburg.
- Galleria Henze, Lugano.
- Private collection Southern Germany (acquired from the above in 1986).



© Nolde Stiftung Seebüll 2022

451

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Mädchen mit blauen Augen. Around 1946.

Watercolor and India ink.

Lower right signed. On firm paper. Ca. 20,1 x 15,3 cm (7.9 x 6 in), the full sheet. [AR]

Accompanied by a photo expertise from Prof. Dr. Manfred Reuther, Foundation Seebüll Ada and Emil Nolde, dated August 14, 2002.

Called up: December 10, 2022 – ca. 17:38 h ± 20 min.

€ 30.000 – 40.000 R/D, F
\$ 30,000 – 40,000

- Effective interplay of colored and blank parts
- In his portraits, which he was occupied with throughout his life, Emil Nolde studies human nature and depicts his sitters with a mysterious aloofness
- For the first time offered on the international auction market (source: artprice.com)

PROVENANCE

- Private collection.
- Galerie Margaret Heuser, Düsseldorf.
- Private collection Wuppertal (acquired from the above in 2003)
- Private collection North Rhine-Westphalia (inherited from the above).

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

In Hemdhose (Frau in Hose, Berlin). Around 1913.

Watercolor and pencil drawing.

Bottom right signed. Dated and titled on the reverse and with the estate stamp of the Kunstmuseums Basel (Lugt 1570 b), as well as with the handwritten registration number "A Be/Bi 2". On smooth wove paper.

52,3 x 37,6 cm (20.5 x 14.8 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 17.39 h ± 20 min.

€ 40.000 – 60.000 ^{R/D}

\$ 40,000 – 60,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1969).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- E. L. Kirchner zum fünfundzwanzigsten Todestag, Galerie Nierendorf, Berlin, June 18 - October 17, 1963, cat. no. 38 (with illu.).
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der Brücke. "Brücke"-Almanach 2000, Stiftung Schleswig-Holsteinische Landesmuseen Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 119 (with illu. on p. 197)
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 158 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum der Phantasie, Bernried am Starnberger See, October 28, 2017 - February 25, 2018, pp. 162f. (with illu.).

LITERATURE

- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 260, SHG no. 373 (with illu.).
- Hermann Gerlinger, Katja Schneider (editor.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle 2005, p. 334, SHG no. 753 (with illu.).

- **Large-size depiction of a scene from the artist's private environment**
- **From the sought-after Berlin period: 1913 was the last year of the artist group "Brücke"**
- **Through the narrow image space and the immediacy of the frontal perspective, Kirchner put the female figure at the center of the bold and provocative depiction**

After the formative "Brücke" years in Dresden, E. L. Kirchner followed his artist colleagues Hermann Max Pechstein and Otto Mueller to the metropolis Berlin in 1911. Around 1900, the city had not only risen to become one of the most exciting cultural centers, but was also the fastest growing place in Europe. After the turn of the century, life was raging there; department stores, bars, cabarets, and dance halls were built overnight. City dwellers in search of amusement found satisfaction there, while Kirchner found a large variety of motifs for his works. The simultaneity of glamour and misery, of poverty, unemployment and prostitution, of modernity, upheaval and glamorous prosperity, as well as the fast pace of life, the hustle and bustle and the diverse crowd of people living in a confined space overwhelmed the artist and inspired him so that he eventually attained a more mature style, the so-called "Berlin style". Works from these years are among the most distinguished accomplishments of his artistic oeuvre.

In 1912, the artist met the sisters Erna and Gerda Schilling in one of the new dance halls. They came from humble backgrounds, both performed as nightclub dancers and probably also dabbled in prostitution for a while. In the years that followed, they were the artist's favorite models, and Erna, the younger of the two sisters, became Kirchner's lifelong confidant and companion. She presumably also served Kirchner as model for the present drawing with watercolor, which she fills from the top to the bottom of the sheet, clad only in underwear and in a confident pose. With this piquant depiction of figures in his Berlin studio, Kirchner created an image between emancipated permissiveness and intimacy, between bohemianism and down-to-earthness, in which the Wilhelminian Period already seems to have been overcome and the zeitgeist of a new era seems to prevail. [CH]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Sitzende Frau in Corsett. Around 1913.

Pencil drawing and watercolor.

Bottom right signed and dated. Dated, titled, with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written number "A Be/Bg 3" on the reverse. On firm wove paper. 56,4 x 36,5 cm (22.2 x 14.3 in), the full sheet. [CH]

With a pencil sketch of a kneeling female nude on the reverse, also the full sheet.

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 17.40 h ± 20 min.

€ 40.000 – 60.000 ^{R/D}

\$ 40,000 – 60,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from Villa Grisebach, Berlin in 2002).

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, until 2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 159 (with illu.)
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Galerie Kornfeld, Bern, 1977, lot no. 392 (with illu.).
- Villa Grisebach, Berlin, Ausgewählte Werke, November 29, 2002, cat. no. 28 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle 2005, p. 335, SHG no. 754 (both with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Stiftung Moritzburg Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale) 2008 (with illu.).



verso

of big-city life, prostitution, anonymity and the overall fast pace of life. The noise and rush of the big city often overwhelmed Kirchner; in his studio, however, he was able to concentrate on what made him happy: his art. In most cases he laid focus on the human being, especially the female figure and the female nude. Our sheet shows both at once: while Kirchner depicted a coquettish lady wearing nothing but a corset and stockings on the front side, we also discover a spontaneous pencil drawing of a kneeling female nude on the back.

- **Sheet painted on both sides: With a pencil sketch of a kneeling female nude on the reverse**
- **From the best days of the sought-after Berlin years**
- **Kirchner renders an intimate studio scene in a provocative, erotic manner with swift and poised lines**
- **Fascinating combination of nude and interior, top view and frontal perspective as well as a blurred foreground**

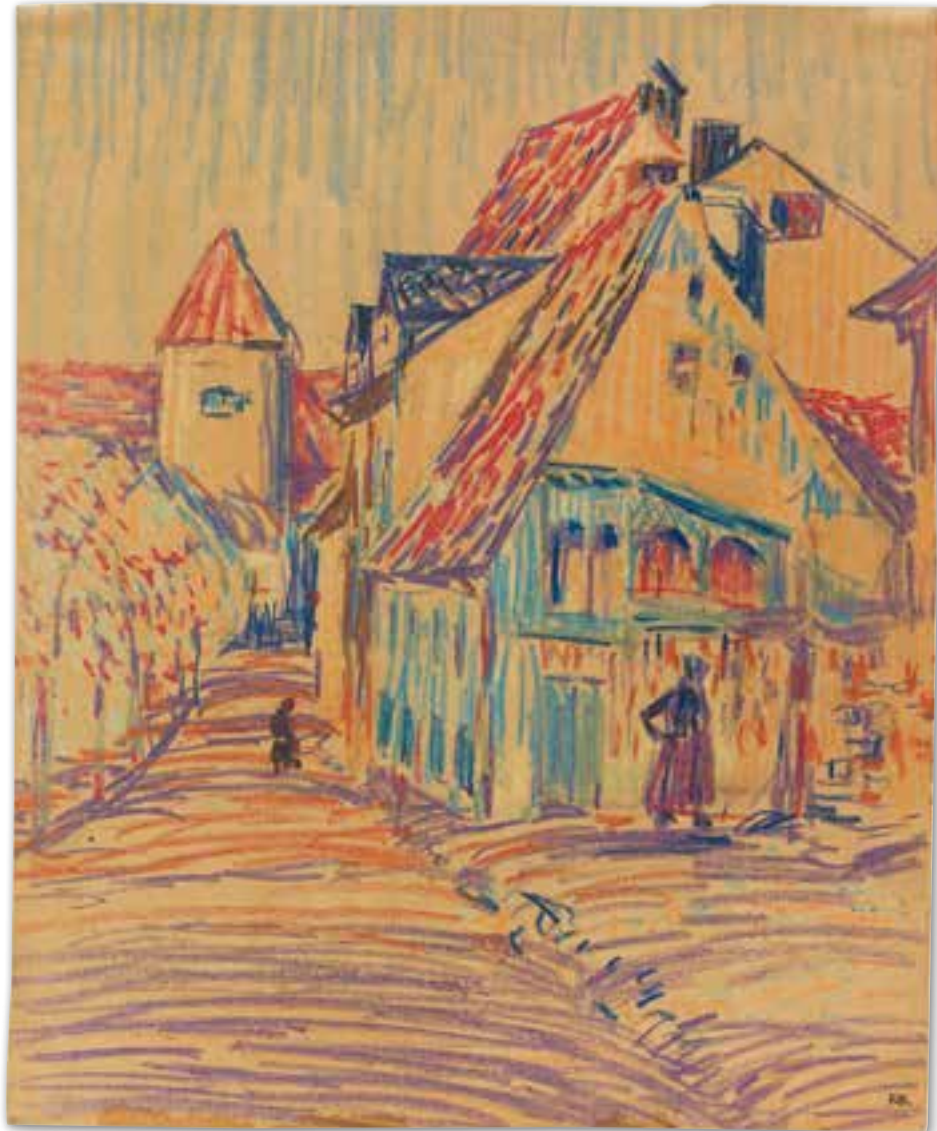


E. L. Kirchner moved to Berlin in 1911. At that time, the still young metropolis had already become one of the most exciting cultural centers in Germany and thus also captivated the young Kirchner and his "Brücke" colleagues. In his residential studios on Durchlacher Strasse in Berlin-Wilmersdorf, and later on Körnerstrasse in Berlin-Friedenau, he worked up the impressions he of in his new hometown. He encountered a bustling life on his strolls through the streets of Berlin, a very special urban atmosphere, the hustle and bustle on the boulevards at night, their swanky prosperity, but also the downsides

As was the case during the beginnings of the artist group "Brücke" in Dresden, the artist's studio also played an important role in the painter's everyday life in Berlin: it was both a place of retreat and a source of inspiration. The partly self-designed interior is part of many of Kirchner's works.

In the depiction offered here, the scantily clad female figure is the central motif, Around her we find the furnishings, just swiftly hinted at, arranged as staffage, as splashes of color and an interesting variety of forms in the background. The yellow carpet, to be discov-

ered in numerous works of this time, is shown in direct view, a second carpet and a small table provide the backdrop for the female figure seated on the bed who attracts the observer's attention. Her hairstyle identifies her as a modern woman of the imminent Roaring Twenties, but her almost reserved lowered gaze clashes with her provocative saucy appearance. With its sweeping strokes and close-up view, the depiction not only reveals a simultaneity of intimacy, sensuality, and provocation, but also shows the great drawer E. L. Kirchner at the height of his artistic creativity. [CH]



- One of the early color drawings in the artist's small oeuvre
- Composition in strong colors and a poised line
- Fascinating work from the time around 1906, when Fritz Bleyl found inspiration in Neo-Impressionism
- Works by Bleyl from this year of his "Brücke" membership are very rare on the international auction market (source: artprice.com)

Although Fritz Bleyl is one of the lesser known members of the "Brücke" today, his importance for the group - especially in its early days - should by no means be underestimated. The important acquaintances that Bleyl made from 1902 onward, first with Kirchner and a little later with Heckel and Schmidt-Rottluff, culminated in the founding of the important group in 1905. The present depiction, which is a drawing from Bleyl's "Brücke" period that lasted only two years, is enriched by the former architecture student's special staggering of the buildings and a remarkable play with perspective: easily recognizable by the size of the two figures, he developed a strong, if not immediately obvious, depth effect here - partially obscured by the fact that he does not reduce the width of the lines used in the rear area the way one would expect. Only at a second or third glance does the observer begin to get a more accurate impression of the size and spatial distance of the tower depicted at the end of a street. [AM]

454 | SHG COLLECTION HERMANN GERLINGER

FRITZ BLEYL


1880 Zwickau – 1956 Iburg

Häusergruppe und Stadtturm.
Around 1906.

Colored chalk drawing s.
Lower right monogrammed. On brownish wove paper. 40,4 x 33,4 cm (15,9 x 13,1 in), the full sheet. [AM]

Called up: December 10, 2022 – ca. 17,42 h ± 20 min.

€ 4.000 – 6.000 ^{R/N, F}
\$ 4,000 – 6,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's family (until 2001).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, acquired from the above in 2001).

EXHIBITION

- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 181, (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 372, SHG no. 825.
- Buchheim Museum (ed.), Brückenschlag: Gerlinger – Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, pp. 62-63 (with illu.).



455 | IMPORTANT PRIVATE COLLECTION EUROPE

LUDWIG MEIDNER

1884 Bernstadt/Schlesien – 1966 Darmstadt

Apokalyptische Landschaft
(Landschaft mit Häusern und spitzen Hügeln). 1912.

Pencil drawing.
Bottom center signed and dated. With the estate stamp and the registration number "11/79" on the reverse. On wove paper. 33 x 46 cm (12,9 x 18,1 in), size of sheet.

We are grateful to Mr Erik Riedel, Ludwig Meidner-Archive at the Jewish Museum in Frankfurt am Main, for his kind expert advice.

Called up: December 10, 2022 – ca. 17,43 h ± 20 min.

€ 9.000 – 12.000 ^{R/N, F}
\$ 9,000 – 12,000

PROVENANCE

- Artist's estate (until 1988), with the title "Landschaft mit Häusern und spitzen Hügeln".
- Private collection Europe.

- The drawing testifies to the influence the pioneering 1912 Futurist exhibition at Herward Walden's gallery "Der Sturm" 1912 had on Ludwig Meidner
- The same year Ludwig Meidner painted his first "Apokalyptische Landschaft"
- Paintings with the same title are in the Staatsgalerie Stuttgart and the Nationalgalerie Berlin

Ludwig Meidner is a master of the apocalypse. Long before the devastations of the First World War, he had already seen the world in flames and depicted it so graphically that one can hardly believe the early date of creation. The graphic power with which he depicts the human will to destroy has an almost suggestive effect on the viewer. Meidner saw the world falling apart at its seams and thus caught the spirit of his time. His graphic work is characterized by an intensity that truly makes him a visionary. [EH]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Zwei liegende Akte und eine Sitzende. Um 1910.

Black Chalk drawing.

Lower right signed. On creme wove paper. 32,7 x 42,8 cm (12.8 x 16.8 in), size of sheet. [CH]

The work is registered at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 17.44 h ± 20 min.

€ 20.000 – 30.000 R/P

\$ 20,000 – 30,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com**PROVENANCE**

- Collection Dr. Walter Kaesbach (1879-1961), Berlin/Erfurt/Düsseldorf/Hemmenhofen (acquired from the artist before 1914).
- Galerie Remmert and Barth, Düsseldorf (1995).
- Galerie Vömel, Düsseldorf.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1998, with the collector's stamp Lugt 6032).

EXHIBITION

- Galerie Remmert and Barth, Überblick 1995, Düsseldorf, April 27 - July 29, 1995, cat. no. 73 (with illu.).
- E. L. Kirchner. Ölbilder, Arbeiten auf Papier, Galerie Vömel, Düsseldorf, April 25 - June 25, 1998, p. 14 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 140 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, until 2017).
- Kirchner im KirchnerHAUS. Originale aus Privatbesitz in seinem Geburtshaus, KirchnerHAUS Museum, Aschaffenburg, October 2 - December 20, 2015, cat. no. 16 (with illu.)
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 707, p. 311 (with illu.).

The Dresden studio of the artists' group "Brücke", founded by Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff and Fritz Bleyl in Dresden in 1905, was not only the living and working space of the young painters, but also a place that attracted many female amateur models, whom E. L. Kirchner in particular sketched in numerous spontaneous drawings. Just as Kirchner's artistic ambitions of these years were directed against the traditional understanding of art, his private life did not conform with the conservative morals of the Wilhelminian Period, either. His studio, which was decorated with

- During these years the female nude was one of the main motifs of E. L. Kirchner and the other "Brücke" artists
- The Dresden studio was not only the center of the "Brücke" artists' activities, it was also a meeting point for many female amateur models
- In those days Kirchner also examined the motif of the lasciviously reclined female nude in the similar painting "Liegender Akt mit Fächer" (1909, Kunsthalle Bremen)



Ernst Ludwig Kirchner, Liegendes Negermädchen (Schlafende Milly), 1910, oil on canvas, Kunsthalle Bremen.

curtains and screens, had an an informal and creative atmosphere, and female models walked in and out. In the present nude drawing, the former architecture student E. L. Kirchner not only captured a common studio scene, but composed an almost architectural figure construct from the interior and the female nudes lolling on the seating furniture. The space surrounding the models opens up the very dense representation and directs the viewer's gaze. The deliberate reduction to a few poised drawn lines reinforces the impression of a well thought-out, carefully crafted composition. [CH]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Akte im Atelier. Around 1907.

Black chalk drawing.

Signed and pre-dated "04" on the reverse. Titled by a hand other than that of the artist on the reverse and with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "K Dre/Bg 37". On light board. 34,6 x 43,2 cm (13.6 x 17 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 17.46 h ± 20 min.

€ 10,000 – 15,000 ^{R/D}

\$ 10,000 – 15,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die "Brücke" und die Moderne 1904-1914, Bucerius-Kunst-Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 36 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 123 (with illu.).
- Kirchner im KirchnerHAUS. Originale aus Privatbesitz in seinem Geburtshaus, KirchnerHAUS Museum, Aschaffenburg, October 2 - December 20., 2015, cat. no. 9 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Hauswedell & Nolte, Hamburg, June 9, 1972, lot no. 1146.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, pp. 136f., SHG no. 109 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Hermann Gerlinger, Halle (Saale) 2005, p. 295, SHG no. 665 (with illu.).
- Meike Hoffmann, Natur kollektiv erleben. Goethe, Steiner, Lipps und die Badeszenen der "Brücke"-Künstler, in: ex. cat. Im Rhythmus der Natur - Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Ostfildern 2006, p. 37 (with illu on p. 39).

- Intimate, erotic scene in the artist's Dresden studio
- The Dresden studio was not only the center of the "Brücke" artists' activities, it was also a meeting point for many female amateur models
- In the following year Kirchner also explored this motif of the seated nude with legs akimbo in the oil paintings "Akt im Atelier", Städel Museum, Frankfurt am Main, and "Akt auf blauem Grund", Buchheim Museum, Bernried
- Kirchner circumscribes this studio scene with a few accomplished contours



Ernst Ludwig Kirchner, Akt im Atelier, around 1910, oil on canvas, Städel Museum, Frankfurt a. Main.



In 1905, after the artist had earned a degree in architecture from the Technical University in Dresden, Ernst Ludwig Kirchner founded the artists' group "Brücke" together with his former fellow students Karl Schmidt-Rottluff, Erich Heckel and Fritz Bleyl. Instead of architectural designs, the self-taught young painters were occupied with the modern art of their time, creating their own drawings, paintings and prints. By rejecting classic academic art studies, they drew and painted inspired by nature and tried to render direct and unadulterated expressions of what they experienced, that is "to take the stimulus to create from life and to become subordinate to experience", as E. L. Kirchner put it in the "Brücke" chronicle in 1913 (quoted from: Eberhard W. Kornfeld, Ernst Ludwig Kirchner. Nachzeichnung seines Lebens, Bern 1979, p. 43).

At that time, the focus of the "Brücke" artists was on the depiction of the human being, in particular the nude, which they described as

"the basis of all visual art" in 1913 (quoted from: Ex. cat. Bremer Kunsthalle, 100 Jahre Brücke, Bremen 2005, p. 65). Thus E. L. Kirchner studied the female body in spontaneous, dynamic drawings in the shared studio in the working-class district of Dresden-Friedrichstadt. His depictions were far from the stiff academy style, instead he preferred natural poses and motion sequences in plain manner. Within his entire oeuvre, Kirchner gave drawing a particularly high status. The medium allowed him to capture the immediacy the "Brücke" artists sought, the natural pose born of the moment. The loose naturalness and general permissiveness of the female models walking in and out the studio of the Dresden "Brücke" bohemians is clearly perceptible in the freely formulated, lively drawing offered here. A work in which the artist provides the proof that the traditional conservative-academic depiction of the nude has been overcome. [CH]

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Peter P. 1918.

Oil on canvas.

Urban 784. Lower right signed. Once more signed on the reverse and titled, as well as inscribed “erworben 18.7.19” by a hand other than that of the artist.

40,7 x 33 cm (16 x 12.9 in).

Verso with the oil sketch “Weibliche Figur hinter einem Wandschirm”.

*Called up: December 10, 2022 – ca. 17.47 h ± 20 min.***€ 80.000 – 120.000** ^{R/D, F}

\$ 80,000 – 120,000

PROVENANCE

- Franz Kochmann (1872-1956) Dresden/Utrecht (July 18, 1919, with the ownership entry and the acquisition date on the reverse, until at least 1946. Stored at Gemeentemuseum The Hague 1941-1946, returned to Kochmann on May 2, 1946).
- Galerie Theo Hill, Cologne.
- Adolf Funke, Aachen (acquired from the above in 1956).
- Private collection West Germany (until 1999: Lempertz November 13, 1999).
- Private collection Southern Germany (until 2014: Ketterer December 5, 2014).
- Private collection Lower Saxony (acquired from the above).

EXHIBITION

- Künstlervereinigung Dresden, Summer Exhibition, Dresden 1919, cat. no. 98.

LITERATURE

- Lempertz, Cologne, auction 779, November 13, 1999, lot 1189 (with illu.).
- Ketterer Kunst, Munich, auction 419, December 5, 2014, lot 347 (with illu.).

In the portrait painting of “Peter P”, Emil Nolde does not so much trace the pictorial closeness of his counterpart, but rather seeks to capture his overall appearance in the effect on himself. Nolde gives the painting a remarkable and unique presence. In addition to oil painting, watercolors occupy a special rank in the painter’s oeuvre, and he also held the portrait genre in high esteem throughout his life. The son of a Northern German farmer, Emil Hansen was born in the German-Danish borderland in 1867. After an apprenticeship as a furniture draftsman and woodcarver in Flensburg from 1884 to 1888, and a subsequent apprenticeship in commercial drawing in St. Gallen, he was drawn back to the countryside after stints in Berlin. He became preoccupied with the rural population and produced drawings of the local mountain farmers as early as in Switzerland in the 1890s. Meanwhile settled on the North Sea coast, Nolde again took up the theme of rural life and created the striking portrait of a young. Details about the sitter remain unknown, but it is probably a farmer from the surrounding countryside. A certain shyness and skepticism in the facial expression of Peter P is not to be overlooked, which may be

- The portrait is particularly captivating for its expressive coloring
- Emil Nolde does not just paint heads, he paints types
- The artist captures his vis-à-vis with an immediacy of expression, unfiltered and intuitive

due to a certain distance, which the sitter brought to the painter. Even if they shared the same roots, the painter Emil Nolde appeared somewhat exotic in the eyes of the peasants. His expressive-empathic painting style probably contributed to the distance between them and the eccentric painter. Thus, the sitter is less to be classified as an individual, but stands, in an extended understanding, for a simple life in the country, of which Nolde was also quite fond. With his wife Ada, for example, he planted a farm garden in Seebüll, and his home became a recurring subject in his painting, especially in the course of the late 1910s and 1920s. Nolde’s rejection of a professorship at the Academy of Fine Arts in Karlsruhe in 1918, the year the present work was made, also underscores the importance of this subject area for Nolde. The expressive and fresh colors of the painting are also particularly noteworthy. The reddish brown of the face is dominated by a almost unreal blue eyes, which are echoed by the amorphous blue of the background. A triad of expression, color, and form becomes an eventful overall concept in the small portrait, which in its effect draws entirely on the canon of Noldean interpretations. [KD/AW]



© Nolde Stiftung Seebüll 2022

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Kurhäuser im Seenebel. 1909.

Watercolor.

Lower right signed and dated. On wove paper (with watermark "S [Mühle] S"). 50 x 65,6 cm (19,6 x 25,8 in). [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 10, 2022 – ca. 17,48 h ± 20 min.

€ 30.000–40.000 R/D, F

\$ 30,000–40,000

i Further information about the lot can be found in the Collection catalog and at [kettererkunst.com](https://www.kettererkunst.com)

- **Stirring depiction of the Dangast coast**
- **Prime example of the increased significance of the watercolor for Schmidt-Rottluff in 1909**
- **Originally part of the Collection Dr. Victor and Hedda Peters, renowned collectors, patrons and friends of Schmidt-Rottluff**
- **Works from the very important creative period in Dangast are very rare on the international auction market (source: [artprice.com](https://www.artprice.com))**

PROVENANCE

- Collection Dr. Victor and Hedda Peters, Leipzig.
- Private collection (acquired from Lempertz in 1962).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Dangaster Künstler (Erich Heckel, Franz Radziwill, Karl Schmidt-Rottluff), Vereinigung für junge Kunst, Kunsthandlung Oncken im Lappan, Oldenburg, May/June 1922.
- Maler der Brücke in Dangast von 1907 bis 1912. Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Oldenburger Kunstverein, June 2 - June 30, 1957, no. 102.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 82 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Expressionisten in Dangast, Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, Emma Ritter, Franz Radziwill, Franz-Radziwill-Haus, Dangast, July 12 - October 25, 1998, p. 103 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden. 1905-1911, Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, October 20, 2001 - January 6, 2002, cat. no. 333 (with illu.).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 78 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 9 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 138 (with illu.).

LITERATURE

- Kunsthaus Lempertz, Cologne, 469th auction, June 20, 1962, lot 642 (with black-and-white illu.).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 304, no. 46 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 215, SHG no. 280 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 42, SHG no. 58 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Gemeinsames Ziel und eigene Wege. Die "Brücke" und ihr Nachwirken, Munich 2009, p. 55, illu. 5.
- Gloria Köpnick, Avantgarde in der Provinz. Die Vereinigung für junge Kunst Oldenburg (1922-1933), PhD thesis, Martin-Luther-Universität Halle-Wittenberg 2020, p. 66.



From 1907 to 1912 Schmidt-Rottluff visited the small North Sea resort of Dangast, initially he was accompanied by Heckel or Pechstein. The simple landscape he found there, with just a few striking houses, the post house, the villa with tower, the windmill at the entrance to the town, as well as the spa houses, offered the painters an occasion to capture the incredibly intense colorfulness on canvas or

paper. Schmidt-Rottluff attained a new intensity, especially in watercolors, which even makes the motif of houses in fog a color experiment. In 1909 he worked in Dangast until October, making, in addition to paintings, large watercolors characterized by a new and dynamic expressiveness owing to the watery and flowing material properties. [KT]



460 | SHG COLLECTION HERMANN GERLINGER

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Fabrik. 1913.

Watercolor and pencil.

Lower right signed and dated, titled in lower left. On laid paper (with a watermark). Ca. 34 x 50,5 cm (13.3 x 19.8 in), the full sheet. [AR]

Das Werk ist im Nachlass Erich Heckel, Hemmenhofen am Bodensee, verzeichnet. Wir danken Frau Renate Ebner und Herrn Hans Geissler für die freundliche Unterstützung.

Called up: December 10, 2022 – ca. 17:50 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

i Further informationen about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1975, with the collector's stamp Lugt 6032).

EXHIBITION

- Erich Heckel. Aquarelle und Zeichnungen. Special exhibition on the occasion of the opening of the Otto-Richter-Halle, Würzburg, October/November 1975, cat. no. 26.

- Erich Heckel 1883-1979. Aquarelle. Zeichnungen. Exhibition on the occasion of the artist's 100th birthday, Städtische Galerie, Würzburg, 1983, cat. no. 40 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu, on p. 106).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 99 (with color illu. on p. 167).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 201).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 202, SHG no. 253 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, pp. 196f., SHG no. 442 (with color illu.).

- Fascinating landscape scene in powerful colors
- One of Erich Heckel's rare factory depictions
- For the first time offered on the international auction market (source: artprice.com)

In the present watercolor, Erich Heckel presents us a motif that is rarely found in his oeuvre. The artist, who was born in Döbeln in Saxony, captured only a few factory buildings in paintings and watercolors during his creative period. In the painting "Ziegelei am Wasser" (Brickyard on the Waterfront), also from 1913, he shows us a similar production facility that he embedded in the landscape in a different way than in the present sheet. In our watercolor, the factory building seems to be of rather little importance to Heckel. The artist used only a relatively small part of the picture's surface to depict the building. On the other hand, he gives the sky a strong and powerful presence: the almost threatening looming clouds interrupted by the brownish-yellow smoke from the chimneys, significantly contribute to the work's expressive character. In combination with other factors like the coloring, Heckel conveys the atmosphere and the particularities of the landscape. [AM]



461 | SHG COLLECTION HERMANN GERLINGER

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Häuser an der kurischen Nehrung. 1913.

Watercolor over graphite.

Lower right signed and dated. On wove paper. 32,9 x 42,7 cm (12.9 x 16.8 in), the full sheet. [KT]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 10, 2022 – ca. 17:51 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

i Further informationen about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Das Aquarell der Brücke, Brücke-Museum, Berlin, September 5 - November 16, 1975, no. 125 (with illu. plate 41).
- Norddeutsche Künstlerkolonien: Nidden und die Kurische Nehrung, Altonaer Museum, Hamburg, December 3, 1976 - February 6, 1977; Ostdeutsche Galerie, Regensburg, March 20 - May 15, 1977, no. 117.
- Karl Schmidt-Rottluff, Retrospektive, Kunsthalle Bremen, June 16 - September 10, 1989; Städtische Galerie im Lenbachhaus, Munich, September 27 - December 3, 1989, cat. no. 132 (with black-and-white illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).

- In 1913 Schmidt-Rottluff struck a new path in landscape painting, creating highly individual works between drawing, graphic art and painting
- He found inspiration for his art during stays in Nida on the Curonian spit: A group of works in terms of style and motif
- Unique interpretation and a bold execution of the watercolor, a technique of particular relevance to the artist

- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 105 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 27 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 187 (with illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 362f., SHG no. 602 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 63, SHG no. 113 (with illu.).

The summer of 1913 is of great importance for the development of Karl Schmidt-Rottluff's landscape painting. After the members of the "Brücke" decided to dissolve the artists' group on May 27, 1913, Schmidt-Rottluff spent the summer in Nidden on the Curonian Spit. On July 3, he writes to the collector Theodor Francksen: "This year I was unfaithful to Dangast and went to the Curonian Spit instead. I wanted to get to know this tremendously interesting part of our country for a long time. The spit is indeed strange and interesting" (Karl Schmidt-Rottluff, quoted from: Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 144f., no. 116). In this environment, the artist found new stimuli and he entered into an extremely inspired and productive creative phase, especially as far as his nudes and landscape paintings are concerned. In addition to paintings and drawings, he created a series of expressive watercolors, among them the present one. With a sparing use of watercolors, Schmidt-Rottluff accentuated select areas of the depicted region, allowing us to catch a glimpse of the peninsula's impressive landscape. [AM]

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Ziegelei in Dangast (Ziegelei in Varelerhafen). 1910.

Color chalks and watercolor brush on a postcard.

Wietek 55. Verso with inscription: "Herrn u. Frau Direktor W. Hane / Blankenese-Elbe / Bismarckstein 5 / Verbindliche Grüße S-Rottluff".

By Rosa Schapire's hand: "Freundliche Grüße aus dem schönen Dangast Ihre Rosa Schapire / Dangast 22.7.10", and a Dangast postage stamp, July 22, 10. 9,4 x 14,3 cm (3.7 x 5.6 in). [KT]

The work is registered in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 10, 2022 – ca. 17:52 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

- Important contemporary document of the friendship between Schmidt-Rottluff and Schapires, as well as of the longest and most prolific stay in Dangast
- Most of the artist's postcards were made in 1910, many of them were signed by Schapire, which illustrates both the function and her appreciation of these personal greetings
- The "Brücke" artists made the postcard an artwork that they ably used to maintain contacts with their friends and patrons
- The intimate postcards with personal dedications are very rare on the auction market (source: artprice.com)
- From a mere communication medium, the postcard becomes a charming work of art

LITERATURE

- Wietek 1964, pp. 114ff. [possibly.: Gerhard Wietek, Bemalte Postkarten und Briefe deutscher Künstler. Eine Ausstellung des Altonaer Museums in Hamburg, in: Exlibris und Gebrauchsgraphik, Jahrbuch / Altonaer Museum in Hamburg, 1964, pp. 45-??, here p. 114]
- Gerhard Wietek, Maler sehen Blankenese und die Elbe, Hamburg 1971, pp. 23ff.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, pp. 56, 98.
- Wietek 1990, p. 28 [EITHER Gerhard Wietek, Franz Radziwill - Wilhelm Niemeyer, Dokumente einer Freundschaft, Oldenburg 1990, p. 28 OR Gerhard Wietek: Franz Radziwill - Wilhelm Niemeyer, Ein Briefwechsel als Lektion für den Herausgeber, Festschrift zum 40-jährigen Jubiläum der Freien Akademie der Künste, Hamburg 1990, pp. 28ff.]
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 434, no. 173 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 219, SHG no. 290 (with illu.).
- Die Brücke in Dresden. 1905-1911, ed. by Birgit Dalbajewa and Ulrich Bischoff, ex. cat. Dresdner Schloss, Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, Cologne 2001, p. 341.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 68, SHG no. 69 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff: Zeichnungen auf Postkarten, Cologne 2010, p. 175-177, no. 55 (with illu.).



The greeting from Dangast, signed by Schmidt-Rottluff and Rosa Schapire, reached the Hamburg merchant and director of the 'Norddeutsche Versicherungsgesellschaft' Walter Hane and his wife Martha. From 1907 onwards, Schmidt-Rottluff repeatedly stayed in Hamburg for shorter or longer periods of time and maintained his contacts there, as was the case with Hane. The businessman was quite involved in Hamburg's cultural life and invited the artist to stay at his villa in the elegant neighborhood of Blankenese. Hane finally became a passive "Brücke" member in 1910. From 1907 on the fishing village of Dangast near Oldenburg on the North Sea also became a summer residence of the "Brücke" artists. For Schmidt-Rottluff, the place remained a productive place until 1912, while 1910 was a particularly prolific year as he made more than 30 paintings. During this long stay he sent out the largest number of his postcards, of which many were also signed by Rosa Schapire. It is obvious that these small works of served Schapire as a recommendation used to maintain contact with friends, patrons and collectors. The work shows the Brumund brickyard in Varelerhafen near Dangast, which Schmidt-

Rottluff had already discovered the previous year. The lines of the ink brush swing expressively across the sheet in form of roofs and architectural structures, enlivened by the use of contrasting primary colors in bright yellow, intense red, dark blue and green. The dynamic strokes link the card to the watercolor technique of these years. A technique in which Schmidt-Rottluff embraced a strong expressiveness. [KT]

The greeting from Dangast was sent to the Hamburg insurance merchant and director Walter Hane and his wife Martha. Hane became a passive "Brücke" member in 1910. In 1907 the fishing village of Dangast became the summer residence of the "Brücke" artists. During his stay in 1910, Schmidt-Rottluff sent out the largest number of his postcards, of which many were also signed by Rosa Schapire. It is obvious that the small works of art were used to maintain contact with friends, patrons and collectors. The work shows the Brumund brickyard in Varelerhafen near Dangast. Expressively, the lines of the ink brush swing across the sheet as architectural structures, enlivened by the use of high-contrast primary colors. [KT]



In the spring of 1909 Erich Heckel traveled months to Italy for three, a journey which has been a ,must‘ for generations of artists. Erich Heckel, however, visited the country and its people. “Italienische Landschaft” clearly testifies to his intention. Heckel did not seek to make historically significant depictions like many before him, instead he wanted to capture the intense and radiant light of the southern landscape. The artist moved into an own studio in Rome; on excursions to the surrounding area, he created these likewise radiant watercolors. Most of the oil paintings created during his stay were burned in the Neustaßfurt mine in 1945, among them “Haus und Pinie” (Hünecke 1909-28), which, according to Siddi Heckel, had a motif similar to that of the present watercolor. [EH]

- In terms of airiness and colors, this work is one-of-a-kind
- Watercolors from Heckel’s Italian journey in 1909 are extremely rare, this is the first time in more than 30 years that a work is offered on the international auction market again (source: artprice.com)
- Other watercolors from his Italian journey are in possession of the Brücke Museum in Berlin



- Made on Pechstein’s honeymoon in Italy, after he had married Charlotte Kaprolat in spring 1911
- Works from this time in Italy have hardly been documented through publications and exhibitions and just wait to be discovered
- Pechstein is a true master of the large-format watercolor which he takes to a level of a whole new color intensity

463 | SHG COLLECTION HERMANN GERLINGER

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Italienische Landschaft. 1909.

Watercolor.

Lower right signed, dated and titled. On firm wove paper. 34,5 x 43 cm (13,5 x 16,9 in), the full sheet.

Called up: December 10, 2022 – ca. 17,54 h ± 20 min.

€ 40.000 – 60.000 R/D, F
\$ 40,000 – 60,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist’s studio (until 1957: Stuttgarter Kunstkabinett).
- Galerie Wilhelm Grosshennig, Düsseldorf (acquired from the above in 1957).
- Collection Hermann Gerlinger, Würzburg (with the collector’s stamp Lugt 6032).

EXHIBITION

- Erich Heckel. Werke der Brückezeit. 1907-1917, Württembergischer Kunstverein, Stuttgart, September 15 - October 27, 1957, no. 52.
- Erich Heckel - Werke der frühen und späteren Epoche 1909-1952, Galerie Wilhelm Grosshennig, Düsseldorf 1958, cat. no. 1.
- Erich Heckel, Galerie Wilhelm Grosshennig, Düsseldorf 1981, p. 27 (color illu.)
- Erich Heckel 1883-1970. Aquarelle, Zeichnungen, Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, July 3 - September 11, 1983, no. 10 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der “Brücke”. Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg,

October 28, 2006 - January 28, 2007, p. 19 and color illu. on p. 75.

- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 131, with illu.
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Stuttgarter Kunstkabinett, Roman Norbert Ketterer, 30th auction, November 26/27, 1957, lot 308, with black-and-white illu. on plate Tafel 32.
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 177, SHG no. 201.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 166, SHG- no. 375.
- Andreas Hüneke, Erich Heckel, vol. 1, p. 72 (with illu.).

464 | SHG COLLECTION HERMANN GERLINGER

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Italienische Landschaft. 1911.

Watercolor and charcoal.

Lower left monogrammed and dated. On ocher wove paper. 43,3 x 55,2 cm (17 x 21,7 in), the full sheet. [KT]

Called up: December 10, 2022 – ca. 17,55 h ± 20 min.

€ 30.000 – 40.000 R/D, F
\$ 30,000 – 40,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Presumably Collection Felix Hollaender (1867-1931), Berlin.
- Private collection Berlin/England/Hamburg (presumably inherited from the above, until 1957: Stuttgarter Kunstkabinett).
- German private collection (1957).
- Collection Hermann Gerlinger, Würzburg (with the collector’s stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der “Brücke”. Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 90 (with illu.).

- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 223 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Stuttgarter Kunstkabinett Roman Norbert Ketterer, 30th auction, November 27, 1957, lot 848.
- Hauswedell & Nolte, Hamburg, Gemälde, Zeichnungen und Graphik des 15.-19. Jahrhunderts, auction on June 10, 1982 (catalog 242), lot 61.
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 247, SHG no. 354 (with illu.).
- Hermann Gerlinger, Katja Schneider (editors), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 395, SHG no. 865 (with illu.).

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Gelbe Wand. 1909.

Watercolor.
Lower right signed, dated and titled. On firm laid paper. 34,5 x 43 cm (13.5 x 16.9 in), the full sheet.

The work is documented in the Erich Heckel Estate, Hemmenhofen on Lake Constance. There with title "Fabrik". We are grateful to Ms Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 17,56 h ± 20 min.

€ 30.000 – 40.000 ^{R/D, F}

\$ 30,000 – 40,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Galerie Roman Norbert Ketterer, Campione d'Italia.
- Galerie Thomas, Munich.
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1985, with the collector's stamp Lugt 6032).

EXHIBITION

- Erich Heckel. Gemälde, Aquarelle, Zeichnungen, Galerie Wolfgang Ketterer, Munich, February 26 - April 17, 1966, cat. no. 24 (with illu. on p. 43).
- Erich Heckel, Gemälde, Aquarelle, Zeichnungen, Graphik, Roman Norbert Ketterer, Campione d'Italia, 1970, p. 40, cat. no. 12 (with color illu.).
- Erich Heckel zum 90. Geburtstag. Gemälde, Aquarelle, Zeichnungen, Graphik, Roman Norbert Ketterer, Campione d'Italia, 1973, p. 46, cat. no. 24 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Erich Heckel, *Einführung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 110).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Roman Norbert Ketterer (ed.), *Moderne Kunst, Campione d'Italia* 1963 (with illu.), 1965 (cat. no. 51, with illu. on p. 74), 1971 (cat. no. 40, with color illu. on p. 81).
- Heinz Spielmann (ed.), *Die Maler der Brücke*. Collection Hermann Gerlinger, Stuttgart 1995, pp. 172f., SHG no. 194 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 163, SHG no. 367 (with color illu.).

- Intense depiction of a Roman landscape in radiant colors
- Inspired by a multitude of impressions gained on his Italian journey in 1909
- Landscape watercolors made on this journey are extremely rare and haven't been offered on the international auction market in more than 30 years (source: artprice.com)
- The Brücke Museum in Berlin is home of the largest body of works from this creative period



Erich Heckel, Campagna-Landschaft, 1909, India ink drawing, SHG no. 366.



© Nachlass Erich Heckel

In February 1909 Erich Heckel embarked on a trip to Italy that lasted several months. In Rome, where he stayed for a long time, he created numerous drawings and watercolors. However, the ancient monuments and historical sites were only of little interest to him. Instead it was the landscapes, the light of the south and the everyday life of the people that caught his attention and found their way into his works. In a letter to Rosa Schapire from April 16, 1909, he reports on the surroundings near his house in Rome, describing "beautiful gardens and fields on soft slopes", where the vineyards are still red, and the crops in an intense green (Erich Heckel, April 16, 1909, quoted from: Karlheinz Gabler, *Erich Heckel und sein Kreis. Dokumente, Fotos, Briefe, Schriften*, Stuttgart 1983, p. 61). The works made during this period are characterized by these impressions, they show the intense colors of the south and the warm light. He often captured what he saw on site in drawings, as is the case with the ink drawing

"Campagna-Landschaft" (SHG 366). Some details of the drawing are altered in the watercolor and the brushwork also differs from the lines. The motif, however, is unmistakable and it can be assumed that Erich Heckel transferred the pictorial idea onto paper in watercolor in the studio at a later point. In his letter to Rosa Schapire he also wrote: "It is quite far to other places - Campagna, Alban Hills, etc, so that I only drew here." It seemed to have been a special gift of Erich Heckel to keep the impressions of what he saw in his mind for a longer time. Heinz Köhn, former director of the Folkwang Museum in Essen and confidant of the artist, found the following wonderful words: "Heckel's eye for the finest gradations in the colorful world and his memory, which retains sensory impressions without letting them fade, are astonishing. German art has to be grateful for numerous works of an inexhaustible magic." (Heinz Köhn, *Erich Heckel, Aquarelle und Zeichnungen*, Munich 1959, p. 29) [AR].



466 | FROM A GERMAN PRIVATE COLLECTION

ALFONS WALDE

1891 Oberndorf – 1958 Kitzbühel

Winterlandschaft. Around 1924.

Tempera and pencil on paper.

Signed in lower right and inscribed "117" in pencil in upper right. Verso with the estate stamp, there signed by the artist's daughter Ms Guta Eva Berger, neé Walde. 11,3 x 14,4 cm (4.4 x 5.6 in), the full sheet. [JS]

Accompanied by a photo expertise issued by Prof. Dr. Gert Ammann, Völs, dated December 19, 2018. The painting will find mention in the forthcoming catalog raisonné compiled by Gert Ammann and Michael Walde-Berger, the artist's grandson, with the number "D-LA-538".

Called up: December 10, 2022 – ca. 17,58 h ± 20 min.

€ 20.000 – 30.000 ^{R/D, F}

\$ 20,000 – 30,000

- Walde is the uncontested master of the winter landscape
- The glistening light and the rhythm of the black firs and their shadows make this work a perfectly staged snowscape
- Walde's artistic mastery en miniature

PROVENANCE

- From the artists's estate.
- Austrian private collection.



467 | FROM A GERMAN PRIVATE COLLECTION

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Stafelalp (Berglandschaft bei Davos mit Berghütte). Around 1923.

Colored chalk drawing.

Upper right with the barely legible estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "H 298 I".

On firm wove paper. 46,2 x 58,8 cm (18.1 x 23.1 in), nearly the full sheet.

Verso: Kopf Dr. Ludwig Binswanger mit Kindern, 1918, woodcut, Gercken 900, signed and inscribed "Probedruck I". One of 9 copies mentioned by Gercken. [AM]

This work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 17,59 h ± 20 min.

€ 20.000 – 30.000 ^{R/D}

\$ 20,000 – 30,000

- Remarkable graphic expressiveness
- Kirchner increases the panorama's intensity through a limited palette
- The great expressionist's mastery becomes particularly obvious in his spontaneous drawings

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Private collection Berlin (March 17, 1976).
- Private collection Hesse.

LITERATURE

- Karl & Faber, Munich, May 23, 1969, lot 1061 (with illu.).
- Hauswedell & Nolte, Hamburg, June 7, 1974, lot 947 (with illu.).



468 | FROM A GERMAN PRIVATE COLLECTION

CHRISTIAN ROHLFS

1849 Niendorf/Holstein – 1938 Hagen

Häuser. 1919.

Tempera on grained paper.
Monogrammed and dated in lower right.
49,3 x 68,5 cm (19.4 x 26.9 in), the full sheet. [AR]

This work's authenticity was kindly confirmed by Wilfried Utermann, Dortmund. We are grateful for the kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 18.00 h ± 20 min.

€ 15,000 – 20,000 R/D
\$ 15,000 – 20,000

PROVENANCE

- Private collection Southern Germany.
- Private collection Hesse.

- Charming townscape in strong colors
- In works made during the last two decades of his life, the specific features and characteristics of his art become manifest
- Architecture depictions count among the artist's most sought-after works on the international auction market (source: artprice.com)
- In 1955 some of his works were posthumously shown at documenta 1 in Kassel



469 | FROM A GERMAN PRIVATE COLLECTION

EMIL MAETZEL

1877 Cuxhaven – 1955 Hamburg

Blumenstilleben. 1920.

Oil on cardboard.
Lower right monogrammed and dated.
99,7 x 71 cm (39.2 x 27.9 in). [CH]

Called up: December 10, 2022 – ca. 18.02 h ± 20 min.

€ 9,000 – 12,000 R/D, F
\$ 9,000 – 12,000

PROVENANCE

- Artist's estate.
- Private collection Northern Germany (acquired from the above).
- Private collection Hesse (acquired from the above).

- Maetzel was one of the protagonist of the Hamburg Expressionism
- In 1933 the Nazis confiscated his woodcuts from the inventory of the Kunsthalle Hamburg, as they considered them “degenerate”
- Recent shows like “Die Hamburger Sezession” (2019) at the Jenisch-Haus, Hamburg, and “Ein Künstlerpaar der Moderne” (2019/2020) at the Edwin-Scharff-Museum, Neu-Ulm, as well as at the August-Macke-Haus, Bonn, shine a new light on the works of the artist and his wife Dorothea Maetzel-Johannsen
- During WWI Maetzel compiled a collection of African sculptures that would always play an important role in his œuvre
- With the juxtaposition of a bouquet of domestic flowers, the rustic stein and a mug with the African sculpture, Maetzel created a fascinating contrast in the present work
- Consistent provenance



- Characterfull cabaret motif with a winning liveliness
- With a fascinated eye, Pechstein provides impressions of dance halls and cabarets in the metropolis Berlin
- Early work from the group of motifs of dance, cabaret and theater, which inspired Pechstein to many expressive depictions over several decades

470 | FROM A GERMAN PRIVATE COLLECTION

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Variaté. Around 1910.

Oil crayon and India ink.
Lower right monogrammed. On brownish paper (left edge perforated). 14 x 19,7 cm (5,5 x 7,7 in), almost the full sheet. [AM]

Accompanied by a written expertise issued by Mr Alexander Pechstein on January 14, 2018.

Called up: December 10, 2022 – ca. 18.03 h ± 20 min.

€ 20.000 – 30.000 R/D, F
\$ 20,000 – 30,000

PROVENANCE

- Private collection North Rhine-Westphalia (until 2017: Lempertz December 1, 2017).
- Private collection Northern Germany (acquired from the above).

LITERATURE

- Lempertz, auction 1099, December 1, 2017, lot 465 (with illu.).
- Tanz! Max Pechstein. Bühne, Parkett, Manege, Max-Pechstein-Museum, Kunstsammlungen Zwickau, April 6 - July 14, 2019, color illu. on p.160.

471 | FROM A GERMAN PRIVATE COLLECTION

PABLO PICASSO

1881 Malaga – 1973 Mougins

Picasso, 156 neue Graphiken.
1973.

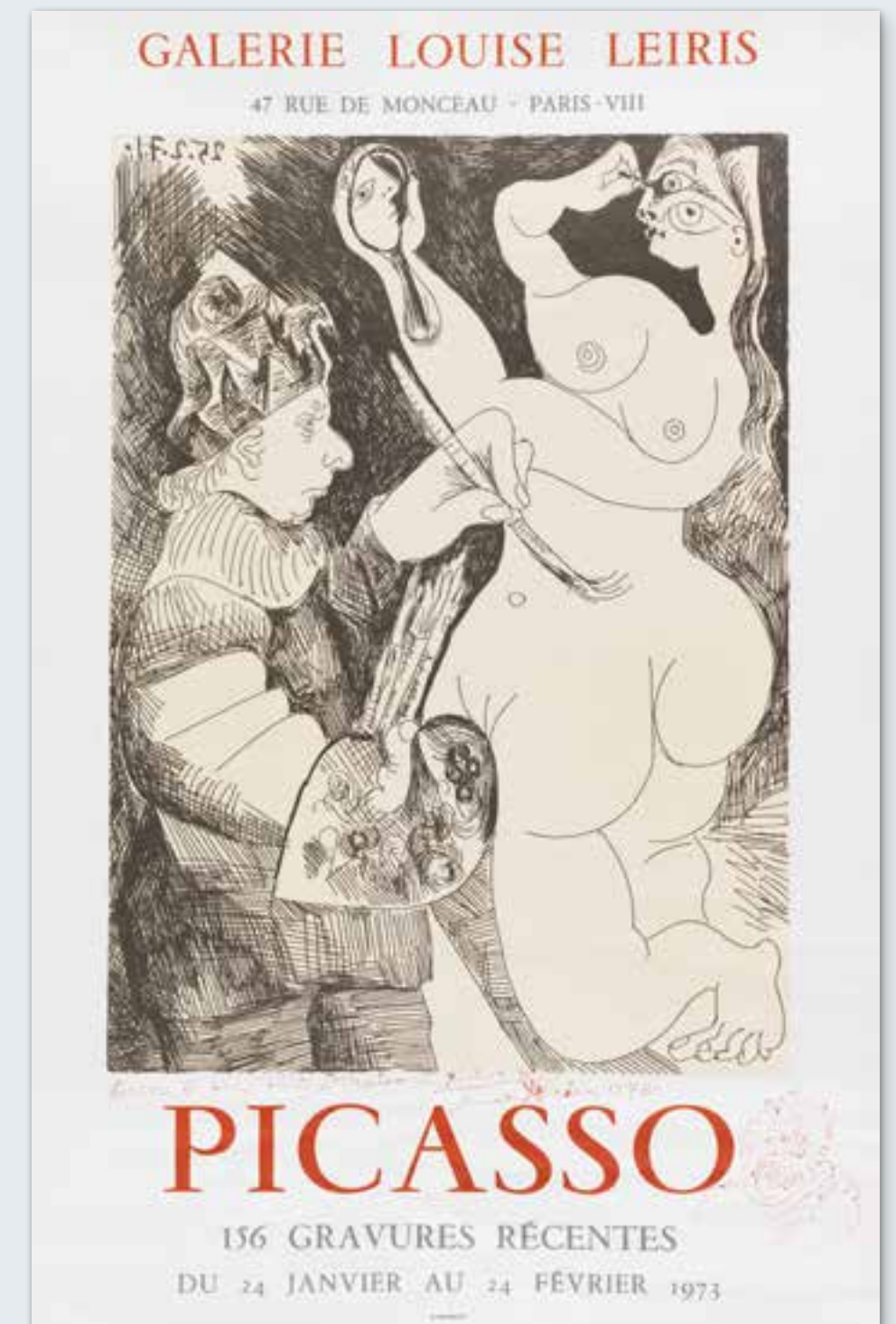
Photo-lithograph with a genuine drawing. Czwiklitzer 450. Signed, dated and incised with the personal dedication "pour mon ami Straboni". From an edition of 4100 copies. On wove paper. 70,9 x 46,2 cm (27,9 x 18,1 in). Poster for the exhibition "Picasso, 156 gravures recentes" at Galerie Louise Leiris, Paris, January 24 - February 24, 1973. Printed by Mourlot, Paris. [AR]

Called up: December 10, 2022 – ca. 18.04 h ± 20 min.

€ 10.000 – 15.000 R/D, F
\$ 10,000 – 15,000

PROVENANCE

- Private collection Hesse.



- Made on occasion of the last exhibition in the artist's lifetime
- With a drawing and a dedication for his friend Straboni
- Pablo Picasso was highly productive up until the end of his life, to which the exhibition's title "156 new prints" testifies



Max Beckmann, Selbstbildnis mit Sektglas, 1919, oil on canvas, Städel Museum, Frankfurt a.M.



- Very rare print state before the plate was steeled
- Artist copy (inscribed: "für Beckmann", presumably by the printer Peter Zingler)
- Another copy is in the collection of the Museum of Modern Art in New York

472

MAX BECKMANN

1884 Leipzig—1950 New York

Königinbar (Selbstbildnis). 1920.

Drypoint.

Hofmaier 176 A (of B b). Glaser 154. Gallwitz 148. Signed and inscribed „Druck von der unverstählten Platte für Beckmann" by a hand other than that of the artist (probably by the printer Peter Zingler). Inscribed "Königin" in the plate. On Japon. 31,8 x 24,6 cm (12,5 x 9,6 in). Sheet: 56,2 x 36,3 cm (22,1 x 14,3 in).

Published in 1921 by Peter Zingler's Kabinett, Frankfurt am Main. The Königinbar was a popular Berlin nightclub on Kurfürstendamm, which Beckmann also depicted in his 1935 painting of the same name. [CH]

Called up: December 10, 2022—ca. 18.06 h ± 20 min.

€ 30.000—40.000 ^{R/D}

\$ 30,000—40,000

PROVENANCE

- Städtische Kunstsammlungen Chemnitz (1921-1937, verso with stamp and inv. no. 21-16).
- State-owned (1937- presumably 1941, verso with the EK number 10479, erroneously registered as no. 10480 "Im Café" in the NS inventory).
- Hildebrand Gurlitt, Hamburg (acquired from the above in 1941).
- Private collection Northern Germany (since 2013).

LITERATURE

- Hauswedell & Nolte, Hamburg, 443rd auction, Max Beckmann. Die graphischen Selbstbildnisse, June 5, 2013, lot no. 20 (with illu.).
- www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (EK no.: 10479; EK no.: 10480).



473

MARGARETHE MOLL

1884 Mühlhausen/Alsace—1977 Munich

Liegende (Liegender weiblicher Torso). 1949.

Bronze with brown patina.

Signed on the underside. From an edition of 6 copies. 9,7 x 39,5 x 6,5 cm (3,8 x 15,5 x 2,5 in). [AM]

Called up: December 10, 2022—ca. 18.07 h ± 20 min.

€ 9.000—12.000 ^{R/D,F}

\$ 9,000—12,000

PROVENANCE

- From the artist's estate.
- Private collection Northern Germany.

LITERATURE

- Werner Filmer, Marg Moll. Eine deutsche Bildhauerin 1884-1977, Munich 2017, illu. p. 115.

- Marg Moll was the only German sculpting student of Henri Matisse in Paris
- She began her sculpting career even before Käthe Kollwitz, Emy Roeder and Renée Sintenis
- Zadkine, Léger, Archipenko and Brancusi were among Moll's fellow artists
- Moll conceived the wooden sculpture "Liegende" in 1949 when she was living in England
- Titled "Gemischtes Doppel. Die Molls und die Purrmanns—Zwei Künstlerpaare der Moderne" the Museum Wiesbaden plans a comprehensive show with her works for the autumn of 2023 (October 13, 2023—February 18, 2024)
- Lifetime cast

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Badende am Stein. 1911.

Watercolor and pencil.
Lower right signed, dated and titled. On smooth wove paper.
32 x 30 cm (12.5 x 11.8 in), the full sheet.

The work is registered in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Ms Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 18.08 h ± 20 min.

€ 20.000 – 30.000 R/P.F

\$ 20,000 – 30,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate.
- Roman Norbert Ketterer, Campione d'Italia (acquired from the above in 1973).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Erich Heckel. Gemälde, Aquarelle, Zeichnungen, Galerie Wolfgang Ketterer, Munich February 26 - April 17, 1966, cat. no. 16 (with illu. on p. 34).
- Roman Norbert Ketterer (ed.), Erich Heckel zum 90. Geburtstag. Gemälde, Aquarelle, Zeichnungen, Graphik, Campione d'Italia 1973, p. 42, cat. no. 20 (with color illu.).
- Erich Heckel 1883-1979. Aquarelle. Zeichnungen. Ausstellung zum 100. Geburtstag des Malers, Städtische Galerie, Würzburg, 1983, cat. no. 19 (with color illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 92 (with color illu. on p. 164).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu. on p. 98).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 97 (with color illu. on p. 165).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 181).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

- Bathing nudes are a key motif of "Brücke" art
- They are an expression of their quest for the unity of man and nature
- Made in Prerow on the Baltic Sea, where he Heckel and Siddi Riha spent the summer of 1911

Since the days of the "Brücke" artists' trips to the Moritzburg Ponds, nudes of bathers in untouched nature have been a key theme of the group. These works express the painters' quest for the unity of man and nature, as well as their rejection of conventional life and bourgeois morale. Erich Heckel, too, took up this theme in his watercolors over and over again up until the 1930s. After his stays at the Moritzburg Ponds, he also found motifs and models on the Baltic Sea. Trips to Prerow, Hiddensee, Fehmarn and Osterholz on the Flensburg Fjord inspired him to ever new depictions of bathers in front of a variety of coastal landscapes. In the summer of 1911, the year in which the present work was created, he and Siddi Riha stayed in Prerow on the Darss. The year before, he had met the dancer who went by the actual name Milda Frieda Georgi in Dresden. She became his lifelong partner and served him as model for many his works, including various bathing scenes. Unlike it is the case with portraits, the focus in this body of works is not on the person itself, but rather on the interplay of nature and man. Subject of these works is an unconstrained existence in untouched landscapes. Details or anatomically correct bodies are often dispensed with in favor of reproducing the overall sensual impression, as the watercolor from 1911 also vividly illustrates. With quick strokes, Erich Heckel captured the scenery at the Baltic Sea in uniform color tones, drawing its expressive power entirely from the moment and allowing nature and man to become one. [AR]

LITERATURE

- Galleria Henze (ed.), Erich Heckel. Gemälde, Aquarelle, Zeichnungen, Druckgraphik, catalog 20, Campione d'Italia 1979, p. 16, cat. no. 16 (with color illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 199, SHG no. 247 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, Sp. 193, SHG no. 433 (with color illu.).



475

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Badende. 1946.

Watercolor.

Signed in lower right. On Japon. 34,5 x 46,5 cm (13,5 x 18,3 in), the full sheet. The watercolor was made on the island of Sylt in the summer of 1949.

Accompanied by a photo expertise from Prof. Dr. Manfred Reuther dated October 8, 2022. The watercolor is registered in the Archive Reuther with the number "Nolde A - 250/2022".

Called up: December 10, 2022 – ca. 18.10 h ± 20 min.

€ 70.000 – 90.000 ^{R/D, F}

\$ 70,000 – 90,000

PROVENANCE

- Galerie Vömel, Düsseldorf.
- Prof. Dr. Hilde Zadek, Vienna (acquired from the above in the 1950s).
- Private collection Baden-Württemberg (gifted from the above).

- One of the rare bather scenes
- Made on Sylt
- Atmospheric depiction of a summer's day on the beach



© Nolde Stiftung Seebüll 2022

“It was as if the free air, the salty taste, the roaring waves made me spontaneously happy. The wind was fresh and invigorating, the walks on the firm sand along the sea a pleasure for me. The people, swimming and diving and playing and running around, almost naked. The beautiful, the slim, the fat, the crooked. And I painted children, like little animals crawling in the yellow sand, running on the beach, splashing in the waves.”

Emil Nolde quoted from *Reisen, Ächtung, Befreiung: 1919-1946*, Cologne 1978, pp. 102-104.

There is hardly any other painter of Modern Art who examined the sea and its phenomena as intensively as Emil Nolde. The sea, so close to his Seebüll home, inspired Nolde to new interpretations over and over again. In most cases the sea, depicted in different lighting and weather conditions, is the sole actor. Now and then a few boats are added or a bird can be seen in the distance. Some beach paintings in oil are known, but they have a special position in the artist's oeuvre. Especially the motif of bathers - which was one of the central motifs

of the “Brücke” artists, among whom Nolde also counted for a short period of time - is rather unusual in his oeuvre. The scene of a happy summer's day is captured in its entirety. The bright blue of the sky merges with the green-blue of the sea and is reflected in the mother's summer dress. The figures are not the main protagonists, the bathing children and their mother are captured with quick strokes. Rather, it is about capturing the relaxed happy atmosphere of these light moments in summer when days seem endless. [SM]

476

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Meeresstille. Around 1912.

Oil on canvas.

Wohlert 212. Lower right monogrammed "CH." (in ligature). With an old label numbered "27. / 111." on the reverse and numbered by a hand other than that of the artist. 35 x 54 cm (13.7 x 21.2 in). [KT]

Called up: December 10, 2022 – ca. 18.11 h ± 20 min.

€ 25,000 – 30,000 R/N, F

\$ 25,000 – 30,000

PROVENANCE

- Private collection Bavaria.
- Private collection North Rhine-Westphalia (until 1958, Stuttgarter Kunstkabinett November 21/22, 1958).
- Collection Konrad and Annalise Hager, Hamburg (acquired from the above).
- Private collection USA (obtained from the family).

EXHIBITION

- Carl Hofer, Wilhelm Lehbruck, Gustav Schraegele, Kunstsalon Ludwig Schames, Frankfurt am Main, March - April 1915, no. 10.
- Mai-Ausstellung, Kunsthalle Basel, May 1916, p. 10, no. 117.
- Carl Hofer, Erna Pinner, Albert Spethmann, Kunstsalon Ludwig Schames, Frankfurt am Main, June 1917, no. 13.
- Gemälde und Zeichnungen von Karl Hofer, Kunstsalon Emil Richter, Dresden, 1917 [?], no. 14.

LITERATURE

- Stuttgarter Kunstkabinett Roman Norbert Ketterer, auction 15, May 29, 1952, lot 1893.
- Kunsthaus Lempertz, Cologne, auction 441, 1954, lot 141.
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, auction 32, November 21/22, 1958, lot 366 (illu. on plate 16).
- Kunstpreis-Verzeichnis, 14, Munich 1958/59, p. 312 (here with the title "Zwei weibliche Akte am Strand").

- **Excellent provenance, from the collection of Konrad and Annalise Hager, Hamburg, who were close friends of the artist**
- **For the first time on the international auction market**
- **From the artist's early creative period during his time in Paris, where he lived between 1908 and 1913**
- **In this early period, the artist's interest in the human body in a dialog with tradition and Modernism between Hans von Marées, Paul Cézanne and Picasso began to show**
- **In this work Hofer created a dreamful and calm atmosphere realized with his soft and wavy brushwork**

"I possessed the romantic, I sought the classical," is how Karl Hofer describes his artistic development. This process is particularly noticeable in works from his early creative period. After studying at the Karlsruhe Academy, financial support provided by the Swiss industrialist and patron Theodor Reinhart enabled him to move to Rome in 1903, where he set out in search of the classical formal ideal of an ancient mindset.

The acquaintance of the art historian Julius Meier-Graefe drew his attention to the Roman works of Hans von Marée, whose figures radiated an elegiac mood and idyllic grace. Also on Meier-Graefe's advice, and following the desire to continue to develop a more painterly and less formally ideal way of expression, he moved to Paris in

1908, the center of the avant-garde movements at the time. In 1907 he saw grand retrospectives of Paul Cézanne at the Galerie Bernheim-Jeune and the Salon d'automne that deeply impressed him. Cézanne's central motifs were always the bathers, who merged with nature in perfect harmony.

During his stay in Paris, Hofer often traveled to the coast of Northern France, repeatedly to the harbor town of Ambleteuse. Unlike painters prone to an impressionist style, he did not focus on the fashionable summer tourists from the metropolis. Two female figures, bedded on soft cloths in the sand, merge with the seascape surrounding them in the soft brushstroke typical of Hofer's early period. A calm sea behind them, an evening sky, sand hills mimicking wave motion.

The scenery seems to be placeless, timeless and floating before the infinite space of the sea. For Hofer, the works of the great French symbolist Pierre Puvis de Chavannes, in which a mood of tranquility, a feeling of vastness and melancholy longing can also be sensed, must certainly have been inspirational for the painting. This also includes the de-saturated color harmony that underscores the lyrical and dreamy atmosphere. Hofer's interest is not in the encounter with reality; in his painting he rather seeks an expression of inner worlds. This early work may be considered a special example of his engagement both with art and motifs of times long past and with the masters of modernism, which Hofer fuses to create his individual poetry. [KT]



ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Zwei sitzende Frauen. 1912.

Woodcut in colors.

Ebner/Gabelmann 527 H. Dube H 240. Signed, dated and inscribed "2 Akte farb Holz Handdr" by hand. On laid paper. 29,5 x 29,6 cm (11.6 x 11.6 in).

Sheet: 34,7 x 52 cm (13.6 x 20.4 in).


According to Renate Ebner and Hans Geissler, this is a beach scene on the Baltic island of Fehmarn, where Erich and Sidi Heckel visited Ernst Ludwig Kirchner and his girlfriend Erna in July 1912. [AR]

We are grateful to Ms Renate Ebner and Mr Hans Geissler, Erich Heckel Estate, Hemmenhofen on Lake Constance, for the kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 18.12 h ± 20 min.

€ 60.000 – 80.000 R/D, F

\$ 60,000 – 80,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 93 (with color illu. on p. 174).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke", Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007 (with color illu. on p. 97).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 92 (with color illu. on p. 157).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 176f. (with illu.).
- Erich Heckel, Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 178).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 195, SHG no. 239 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 189, SHG no. 426 (with color illu.).

- Extremely rare hand-made print from the "Brücke" days in very fine colors
- The vital pictorial language shows Heckel at the peak of his woodcut art
- Owing to the individual coloring, each work is of unique character
- Of the six known copies four are in possession of public collections: Museum Folkwang, Essen, Brücke Museum Berlin, Staatsgalerie Stuttgart and Chicago Art Institute
- To date only one other copy was offered on the international art market (source: artprice.com)



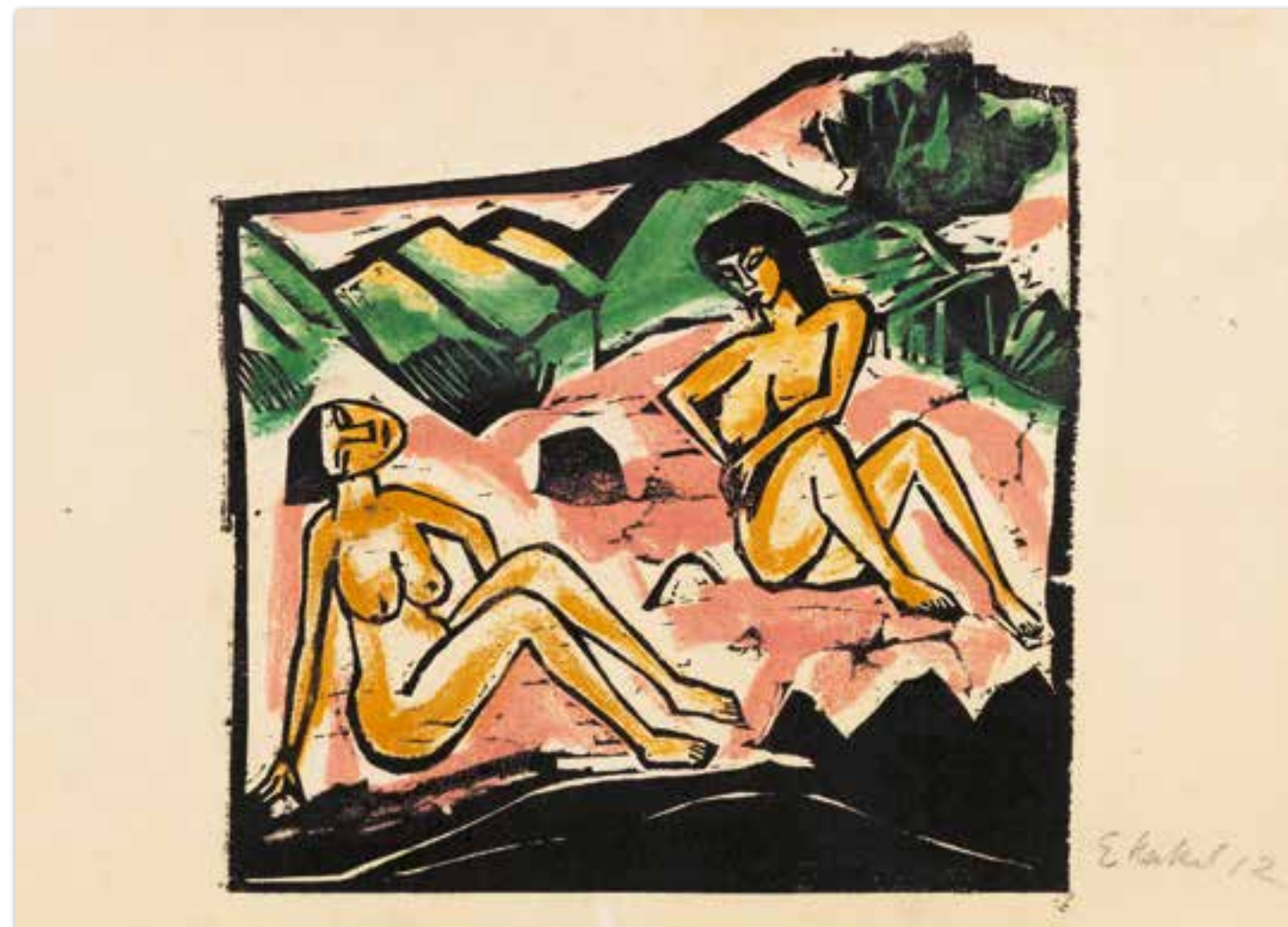
© Nachlass Erich Heckel

Erich Heckel, Badende Kinder, 1912, oil on canvas, private collection.

Erich Heckel, Liegende auf schwarzem Tuch, 1912, color woodcut, Ulmer Museum.



© Nachlass Erich Heckel



In addition to painting, printmaking – especially the woodcut – became a key medium for Erich Heckel's expression. The motif of the female nude in the studio or in the open air was at the heart of the artist group "Brücke". Heckel and his fellow artists saw their idea of a connection of man and nature in the subject of the bathers in an untouched landscape by the water. In Heckel's oeuvre, the color woodcut "Zwei sitzende Frauen" ("Two Seated Women") from 1912 is a highlight of this theme and one of the most important prints from this period.

The artist captured an idyllic bathing scene on the beach. Two seated women are lolling in the sun. The motif presumably shows the beach on the Baltic island of Fehmarn, where Erich Heckel and his partner Sidi (Milda Frieda Georgi) visited Ernst Ludwig Kirchner and his girlfriend Erna Schilling in July 1912, following their stay on the island of Hiddensee. The localization is also supported by the beach with the boulders and the slight cliff in the background, as it is particularly typical of the rough coast near the Staberhuk beacon on Fehmarn, where Kirchner was staying (fig. 1). Through his powerful pictorial language, Heckel proves to be at the height of his woodcut art. The print medium, predestined for a radical simplification of form with reduced surfaces, animated the high-contrast stylization of the depiction to generous surface zones and angular, broken contour ridges.

The two sensually rounded female bodies stand out charmingly against the rugged landscape. Above all, in addition to the exciting form, the sheet gains its vital expressiveness and atmosphere from the intense color contrasts.

With this beach scene on the Baltic Sea, imbued with a summery joie de vivre, Heckel succeeded in creating a magnificent color woodcut. In terms of printing technique, he used a black drawing block and colored ink plates in bright yellow, green, and pink, with the intensity and density of the colors varying from print to print between red and pink, light and dark green, and yellow and ochre. At this time Heckel produced his woodcuts exclusively as hand prints, each of which differed in the printed image. Thus, each print is a unique piece. Only six copies of this very rare print are known to date, including four in German and American museums. Typical for Heckel's woodcuts of the years 1912/13 is the use of irregularly shaped printing blocks, their oblique, tapering or widening outline contours play a role in the composition and make for the works' special, almost primal character (fig. 2). With a sure sense for the effectiveness of the uneven edges, Heckel inserted the sensual subject into the unusual outline, thus adding a rhythmic and archaic quality to the picture's expression.

Andreas Gabelmann

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Stehendes Paar (Corpsstudent). Around 1906/07.

Color chalks drawing.

On wove paper. 14,5 x 11,5 cm (5.7 x 4.5 in), the full sheet. [CH]

We are grateful to Prof. Dr. Dr. Gerd Presler for his kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 18.14 h ± 20 min.

€ 20.000 – 30.000 R/P

\$ 20,000 – 30,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
· Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 122 (with color illu.).
· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 137, SHG no. 108 (with illu.).
· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, SHG no. 664, p. 295 (titled "Sitzende und Chorstudent", with illu.).

- Immediate and unerring figure scene from the early Brücke days in Dresden, captured in strong colors
- The small sketch is highly acknowledged: Kirchner originally pasted it into one of his sketchbooks
- Similar frontal figure compositions can also be found in, among others, the painting "Straße, Dresden" (1908/19, Museum of Modern Art, New York) and the early color woodcut "Spazierengehendes Paar" (Städel Museum, Frankfurt/Main)

This encounter, not uncommon at balls or in theaters at the time, must have enticed Kirchner to this quick sketch: A corps student in full attire standing next to an accompanying lady in long black robe and with pompous headdress. He is wearing black boots, a blue uniform jacket with the red and black sash in the fraternity colors black, red and white (?), which could refer to the Corps Teutonia founded in Dresden in 1859. There is no indication that Kirchner, as a student of architecture, was interested in student corps or even asked to join. Student fraternities and corps were founded in traditional university towns, including Dresden, in the early 19th century. In the German Empire, the corps saw the greatest popularity. Members wearing their colors, cap and sash were a vital part of social life on many occasions and felt obliged to underpin their leadership role by an appropriate appearance. [MvL]

Ernst Ludwig Kirchner, Spazierengehendes Paar, 1907, color woodcut, Städel Museum, Frankfurt am Main.



Student and active member of Corps Teutonia, anonymous, presumably around 1906.



"Wherever Kirchner went, he had a sketchbook with him (red edges, rounded corners, 21 x 16 cm), to capture everything that captivated him in the most immediate and unerring manner. Eventually he filled 181 sketchbooks with more than 13,000 drawings. In the early 'Brücke' years of 1906/07 – and only then – he also pasted small notes into his sketchbooks. They capture and condense 'the ecstasy of the first moment' of the artistic impulse: Precious."

Prof. Dr. Dr. Gerd Presler, catalog raisonné of Ernst Ludwig Kirchner's sketchbooks

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Cancan-Tänzerin. 1909.

Colored chalk and pencil.

On thin wove paper. 13 x 9 cm (5.1 x 3.5 in), size of sheet. [CH]

We are grateful to Prof. Dr. Dr. Gerd Presler for his kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 18.15 h ± 20 min.

€ 20.000 – 30.000 R/P

\$ 20,000 – 30,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

· Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).

· Frauen in der Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 60 (with illu. on p. 145).

· Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).

· Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

· Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 143, SHG no. 124 (with illu.).

· Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 302, SHG no. 684 (with illu.).

· On the mentioned postcard with the motif of the can-can dancer: Roman Norbert Ketterer (ed.), E. L. Kirchner, Postkarten und Briefe an Erich Heckel im Altonaer Museum in Hamburg, Cologne 1984, cat. no. 17, pp. 42f. and 224.



Ernst Ludwig Kirchner,
Französische Tänzerin
(Postkarte an Erich Heckel),
1909, Tuschfeder und farbige
Kreiden, Altonaer Museum,
Hamburg.

- Spontaneously captured, dynamic scene from the Brücke's Dresden years
- Im Tanzcafés, Varieté, Theater und im Zirkus studiert Kirchner studied swift motion sequences in dance halls, cabarets, theaters and the circus, rendering them on paper in bold lines
- The same year he used the motif again on a postcard to Erich Heckel, on which he also notes the name of the French dancer Liane d'Eve

Once again, the observer is captivated by the realism achieved through the light, almost immaterial play of lines, hatching and color accents. Kirchner depicts the dancer's body in a fading motion, showing a brief pause between rising and falling tension, that very moment in which the dance movement finds completion. The dancer pauses for a short, almost imperceptible moment, floating on the stage as if time stood still. Dance, especially erotic dance, fascinated Kirchner. The observer is confronted with unadulterated physical vitality. Through the fast-paced movements of the frivolous can-can, the skirt is lifted to reveal the flouncy underwear. Kirchner makes us feel like we are part of his exciting evening of swirling dance and throbbing music. Kirchner not only paid tribute to cabaret dance performances with this grainy, brittle color chalk drawing. He also made chalk drawings of various dancers, all characterized by the same rapid duct, as if he tried not to miss any of the choreographically demanding poses. Who could this dancer be, that Kirchner admired in the popular cabarets Central-Theater and Victoria-Salon near Dresden's Altmarkt? [MvL] In November 1909, the singer and dancer Liane d'Eve from Paris performed at the Victoria Salon on Waisenhausstraße in Dresden. Kirchner attended a performance and made the present drawing during this event. The most striking characteristic: A large-checked underskirt. On the 16th of the month, Kirchner sent a painted postcard, stamped Dresden/Altstadt on 11/16/09 (ink pen and colored chalks, 14 x 8.9 cm) with the same motif to Erich Heckel, who at that time was working in Dangast/Varel/Oldenburg on the North Sea. Kirchner wrote: "Liane d' Eve etoile parisienne. Enormously fancy outfit. Comment cela vas-tu? chez [je] sais how much the painters are Parisian like Matisse etc. Greetings D. Ernst." The extent to which Kirchner was impressed by the movements of the "Can-Can Dancer" is also shown in an etching that Kirchner created at the beginning of 1910. (Schiefler 113, Dube 93).
Prof. Dr. Dr. Gerd Presler



"There is no other theme – especially in his sketchbooks – that Kirchner pursued with greater consistency."

Prof. Dr. Dr. Gerd Presler, catalog raisonné of Ernst Ludwig Kirchner's sketchbooks on dance as a motif in Kirchner's oeuvre, in: ex. cat. Kirchners Kosmos: Der Tanz, September 21 - December 30, 2018, p. 15.

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Heckel mit blauem Hut. Around 1909.

Color Chalk drawing.

With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "FS Dre/Bf 6" on the reverse. On firm wove paper. 36,3 x 41 cm (14.2 x 16.1 in), size of sheet.

Verso with the India ink drawing "Sitzender Akt auf Schemel", around 1909, showing a female nude seated on an African stool. [CH]

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 18.16 h ± 20 min.

€ 40.000 – 60.000 ^{R/D}

\$ 40,000 – 60,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1969-1971).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1971, with the collector's stamp Lugt 6032).

EXHIBITION

- E. L. Kirchner zum fünfundzwanzigsten Todestag, Galerie Nierendorf, Berlin, June 18 - October 17, 1963, cat. no. 56 (with the title "Exote auf gelber Decke").
- Kirchner 1880-1938. Oils, Watercolors, Drawings and Graphics, Marlborough Fine Art, London, June-July 1969, cat. no. 25 (with the title "Exote auf gelber Decke", with illu.).
- Fünfzig Jahre Galerie Nierendorf 1920-1970. Rückblick, Dokumentation (anniversary exhibition), Berlin 1970, cat. no. 453 (with illu.).
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 20, 2001 - January 6, 2002, cat. no. 300 (with color illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950. Aus den Sammlungen der Staatlichen Galerie Moritzburg, Halle, und der Sammlung Hermann Gerlinger, Staatliche Galerie Moritzburg, Halle (Saale), April 6 - June 15, 2003, cat. no. 128.
- Die Brücke und die Moderne 1904-1914, Bucerius Kunst Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 136 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 132 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Kirchners Badende. Einheit von Mensch und Natur, KirchnerHAUS Museum, Aschaffenburg, October 16, 2021 - January 16, 2022, cat. no. 6 (with illu.).

- Part of the first Kirchner exhibition in London in 1969
- Painted on both sides: verso with an ink pen drawing of a seated female nude
- In context of the „Brücke“ artists' trips to the Moritzburg Ponds, particularly innovative and expressive works with a ground-breaking relevance for Expressionism came into existence

LITERATURE

- Künstler der Brücke an den Moritzburger Seen 1909-1911. Erich Heckel, Ernst Ludwig Kirchner, Max Pechstein. Ein Beitrag zur Geschichte der Künstlergruppe Brücke, Brücke-Museum Berlin, October 1 - December 15, 1970, p. 20 (with illu. no. 13).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 144, SHG no. 129 (with illu. on p. 145).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 303, SHG no. 688 (with illu.).

The sheet's verso:

Ernst Ludwig Kirchner, Seated nude on a stool, around 1909, ink pen.



E. L. Kirchner founded the artist group "Brücke" together with Erich Heckel, Karl Schmidt-Rottluff and Fritz Bleyl as early as in 1905. Rejecting classical academy art studies, the friends and former architecture students studied the modern art of their time. As self-taught artists they devoted themselves to the pure study of nature, without being influenced by traditional academic teachings. In this so important, trend-setting time – the birth of Expressionism – the focus of the young painters was on the depiction of the human being. Thus the reverse of the sheet also shows a sketch of a female nude sitting on an African stool (leopard stool from the estate of Ernst Ludwig Kirchner, Bamileke, Babanki-Tungo region, Cameroon, before 1910, Bündner Kunstmuseum, Chur).

It was both in the studio in Dresden-Friedrichstadt as well as in the great outdoors that the artists created the fast, dynamic drawings,

especially the nude studies. In 1909 Kirchner and his artist colleagues spent the long summer days at the Moritzburg Ponds near Dresden for the first time. He sketched naked bathers rolling in the water in natural poses with the same creative urge as he did in his Dresden studio.

In this drawing Kirchner eternalized the easiness of the natural nudity of his artist colleague Erich Heckel, who wears nothing but a hat sitting on a blanket in the light green grass with his legs crossed. Kirchner aptly reproduces his friend's facial features, adds a splash of color in the form of a bright blue summer hat, and hints at a bit of vegetation in the upper right corner. In these very years the plein-air nude became one of the most important sources of inspiration for both "Brücke" artists. Today it is considered one of the most characteristic motifs of their expressionist creation. [CH]

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Zwei nackte Mädchen auf dem Bett. 1913.

Pastel and charcoal drawing.

Signed in bottom center. With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "FS Be/Bg 2a" on the reverse. On creme laid paper (with the watermark "Stern über Turm"). 49,5 x 67,5 cm (19.4 x 26.5 in), the full sheet. [CH]

The work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 18.18 h ± 20 min.

€ 60.000 – 80.000 ^{R/D}

\$ 60,000 – 80,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946, with the hand-numbered estate stamp on the reverse).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Nierendorf, Berlin (1965).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke und die Moderne 1904-1914, Bucerius-Kunst-Forum, Hamburg, October 17, 2004 - January 23, 2005, cat. no. 36 (with illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 166 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Will Grohmann, Kirchner-Zeichnungen, Arnolds graphische Bücher, 2nd series, vol. 6, Dresden 1925 (with illu., plate 53).
- Karl und Faber, Munich, 127th auction, Kunst alter und neuer Meister, May 26/27, 1971, lot no. 739 (with illu. on p. 185).
- Heinz Spielmann (editor), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 260, SHG no. 374 (with illu. on p. 261).
- Hermann Gerlinger, Katja Schneider (editor), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 336, SHG no. 755 (with illu.).
- Katja Schneider (editor), Moderne und Gegenwart. Das Kunstmuseum in Halle, Stiftung Moritzburg Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale) 2008 (with illu.).

- This is one of the rare large-size pastels from the sought-after intensive creative period in Berlin
- Showing the strong brushstroke typical of his Berlin street scenes
- Erotic moment captured in Kirchner's studio



Erna Schilling in Kirchner's studio/apartment, 1913/14, silver gelatine (vintage print), Kirchner Museum, Davos.

Just as it used to be the case in the early "Brücke" years in Dresden, Ernst Ludwig Kirchner's studio in Berlin would also be one of the most important places for his artistic creation. In addition to regular excursions into nature, in Dresden to the Moritzburg Ponds and now preferably to the remote beaches of the Baltic Sea, his abundance of ideas, his creative drive and his progressive thinking culminated in his studios in Berlin Wilmersdorf and later in Berlin Steglitz, yielding what would be the artistic highlights of his entire oeuvre. While the young "Brücke" artists initially devoted themselves to the quick sketches of the so-called "Quarter Hour Nudes," in which the models changed their pose every 15 minutes, the Berlin years saw more mature, elaborate, though no less dynamic drawings in which Kirchner captured the posture, anatomy, and essence of the sitters with bold, self-assured strokes.

In the pulsating metropolis of Berlin, Kirchner had no shortage of



motifs and models. Numerous bars, dance halls and cabarets made the search for female (nude) models easy, and he also found numerous suitable young women in his wider circle of friends. In 1912, the artist met the sisters Erna and Gerda Schilling at a nightclub. In the following years they were the artist's favorite models and Erna became his partner.

Kirchner noted in his diary in retrospect: "The beautiful, almost architectural bodies of these two girls replaced the soft Saxon bodies. In [...] drawings, prints, and paintings, these bodies shaped my sense of beauty for the depiction of the physically beautiful woman of our time." (E. L. Kirchner, in: Lothar Grisebach (ed.), Davoser Tagebuch, Ostfildern 1997, p. 86). In 1913, the "Brücke" artists described the depiction of the human being, and in particular the nude, as "the basis of all visual art" (quoted from: Ex. cat. Bremer Kunsthalle, 100 Jahre Brücke, Bremen 2005, p. 65). They interpreted the female nude

as an independent pictorial element that embodied and visualized their artistic intentions in the truest sense of the word and helped E. L. Kirchner in particular to form his own expressive, so-called "Berlin style". In the present drawing of two female nudes lying side by side, touching each other in a meaningful way, Kirchner also succeeded in rendering the city's nervous atmosphere, at the same time he provides account of his inner self with jagged, pointed forms, energetic strokes and only a few intense colors. It is not without reason that Kirchner has always been considered the "greatest drawer of German Expressionism" (Werner Haftmann, in: Ex. cat. documenta III, Handzeichnungen, Kassel 1964), who is "surpassed by no one in terms of inventiveness, variety of form, and expressiveness" (Magdalena M. Moeller, then director of the Brücke Museum, in: Ex. cat. Kirchner. Zeichnungen und Aquarelle, Brücke-Museum, Berlin 1993/94, p. 9). [CH]

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Das gelbe Tuch. 1909.

Pen and India ink and color chalks.


Bottom right monogrammed. On creme wove paper. 15,1 x 19,1 cm (5.9 x 7.5 in), the full sheet.

Preliminary drawing for the today lost painting of the same name from the same year (cf. Aya Soika, Max Pechstein. Das Werkverzeichnis der Ölgemälde, vol. 1 (1905-1918), Munich 2011, cat. no. 1909/47). [CH]

Called up: December 10, 2022 – ca. 18.19 h ± 20 min.

€ 15.000 – 20.000 R/D, F

\$ 15,000 – 20,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032, since 1971: Tenner).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden 1905-1911, Dresdner Schloss, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 20, 2001 - January 6, 2002, cat. no. 185 (with illu. on p. 175).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 213, pp. 322f. (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, pp. 168f. (with illu.).

LITERATURE

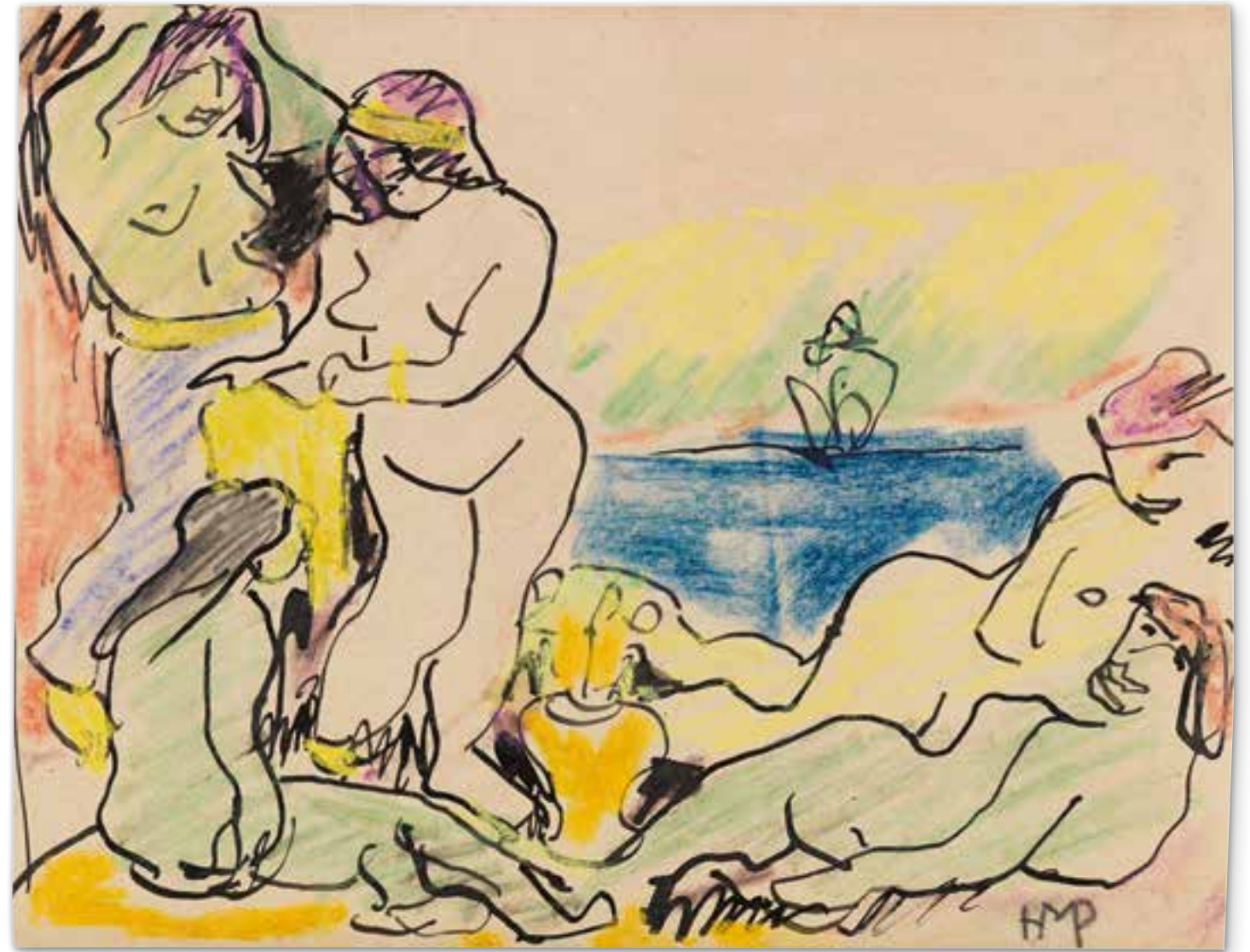
- Antiquariat Dr. Helmut Tenner, Heidelberg, 83rd auction, Gemälde, Aquarelle, Zeichnungen, Graphik des 15. bis 20. Jahrhunderts, February 20, 1971, lot 739 (with the title "Weibliche Akte am Strand", with illu.).
- Heinz Spielmann (ed.), Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 241f., SHG no. 344 (with illu.).
- Beate Thurow (ed.), ex. cat. Max Pechstein. Das ferne Paradies (Gemälde, Zeichnungen, Druckgraphik), Städtisches Kunstmuseum Spendhaus, Reutlingen, Ostfildern-Ruit 1995, p. 15 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle 2005, p. 386, SHG no. 850 (with illu.).
- Brückenschlag: Gerlinger - Buchheim!, Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Bernried 2017, pp. 168f. (with illu., p. 169).

- The painting of the same name from the same year (Soika 1909/47) is considered lost today
- In this preparatory drawing, Pechstein already determined the general composition, as well as the figure's posture and colors
- With his participation in the spring exhibition of the Berlin Secession, Pechstein celebrated his breakthrough the year this work was made
- Color drawings of this quality are extremely rare on the international auction market



Hermann Max Pechstein, Das gelbe Tuch, 1909, oil on canvas (photo), lost

In 1908, the artist initially spent three months in Italy before going to Paris for a nine-month stay in December. Here he encountered the art of the "Fauves", including the works of Henri Matisse, as well as works by Paul Cézanne, which had a lasting impression on him. Shortly afterwards, he was the first "Brücke" artist to leave Dresden for Berlin, where he met his future wife Charlotte "Lotte" Kaprolat, who would frequently sit for him in the years to come. Lotte was also the model, as the artist later confirms in his "Memoirs", in the painting "Das gelbe Tuch" (Soika, 1909/47), created in 1909 and considered lost today. The present depiction, and in particular the group of figures on the left, undoubtedly served as a preliminary drawing. The painting was one of the main works of Pechstein's creative period at that time. In his "Memoirs" he wrote in retrospect: „Das Gelbe Tuch“, the ‚Gelben Tulpen‘ and the landscape were ac-



cepted for the Secession. I was the first among my fellow ‚Brücke‘ comrades to achieve this goal.” (Pechstein, in: Leopold Reidemeister (ed.), Erinnerungen. Max Pechstein, Munich 1963, p. 33).

At the same time, our drawing with its strong colors, shows great resemblance to the paintings "Nach dem Bade" (Soika 1909/46, lost) and "Zwei Mädchen" (Soika 1909/48, Germanisches Nationalmuseum, Nuremberg). In equal parts, it shows both the pose of the female semi-nude folding her arms over her head in the Nuremberg painting and the pictorial composition of the reclining and standing female nudes in "Nach dem Bade". In this respect, it is also reminiscent of Cézanne's "Les Grandes Baigneuses" (1906, Philadelphia Museum of Art) to a certain extent, but the "Brücke" artist approached the artistic goal he had already defined at that time as "capturing man and nature in one" in a bold, clearly expressionist manner (ibid., p. 50). The drawing alone, with its bright colors, a strong yellow, fresh green and unusual violet, shows him as a self-confident artist who had long left traditional academic color theory behind him. On the occasion of the second collective "Brücke" exhibition in Dresden in 1909, the closely related painting "Nach dem Bade" with a similar motif

found mention: "Pechstein is represented with a great public shock [...]. He is even more powerful, more gripping than Kirchner, especially in terms of colors." (Paul Fechter, 6.9., quoted in Soika, vol. 1, p. 201). A few years later, the art historian Max Osborn wrote about the painting "Das Gelbe Tuch" in retrospect: "But no one dared to approach ‚Gelbes Tuch‘ yet. The wild carnality of the two standing women, fabulously modeled, outlined by energetic contours, seemed to dare the utmost in sensual nonchalance [...]" (1922, quoted in: Soika, vol. 1, p. 202).

Pechstein would intensively examine the motif of the female nude in the landscape and the connection between man and nature throughout his life. In August of the year the present drawing was created, Pechstein visited the Moritzburg Ponds together with Kirchner and Heckel for the first time. That year he also spent his first summer in Nida on the Baltic Sea, where he would return to again and again over the following years. Far from the big city, he not only found the retreat he had longed for so much, but also an intense experience of nature that he had always sought and idealized, both in private life and in his art. [CH]

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Damenringkampf. 1910.

Color chalks drawing on a postcard to Emy Frisch.

9 x 14 cm (3,5 x 5,5 in).


With a postage stamp "Dresden 17.2.10". Addressed to "Frl. Emy Frisch, Friedenau b. Berlin, Kaiserallee [...]" and with a barely legible text "Besten Dank für die Gastfreundschaft für meine Bilder. Ich habe nach Bremen [...] herzl. Gruss D. Erich".

The work is registered in the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Mrs Renate Ebner and Mr Hans Geissler for the kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 18.20 h ± 20 min.

€ 20.000 – 30.000 R^D/F

\$ 20,000 – 30,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Emy Frisch, Friedenau (Berlin).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Erich Heckel, *Einfühlung und Ausdruck*, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, extended until June 20, 2021 (with color illu. on p. 124).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Heinz Spielmann (ed.), *Die Maler der Brücke*. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 182, SHG no. 209 (with color illu.).
- Hermann Gerlinger, Katja Schneider (eds.), *Die Maler der Brücke*. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 171, SHG- no. 386 (with color illu.).

- Erich Heckel turns a postcard into a miniature work of art

- Addressed to Emy Frisch, who was part of the circle of friends around the "Brücke" artists

- The artist group discovered postcards as the perfect means of communication from a very early point on

- Many of these objects are museum-owned today, among them the Brücke Museum Berlin or the Altonaer Museum, Hamburg



Ernst Ludwig Kirchner, *Portrait Hans Frisch mit Schwester*, 1908, lithograph.

In 1910 Erich Heckel addressed a postcard with a color drawing of a ladies' wrestling match to Emy Frisch, who married Karl Schmidt-Rottluff in 1919.

Together with her brother Hans Frisch, she was an early member of the wider circle of friends around the "Brücke" artists and had initially dated Ernst Ludwig Kirchner for some time. Hans Frisch is mentioned in the list of passive members of the "Brücke" as early as in 1908, and had plans to buy a house on Fehmarn together with Ernst Ludwig Kirchner and Erich Heckel. After Emy Frisch and Ernst Ludwig Kirchner had broken up he abandoned the plans. But the



"The Brücke artists' printed and drawn postcards, sometimes painted in watercolors are not only miniature artworks but also documents of their life and creation."

Magdalena M. Möller, *Besten Gruß. Künstlerpostkarten der "Brücke"*, Munich/Berlin 2012, p. 8.

postcard shows that Erich Heckel remained in contact with Emy Frisch. He thanked her for the "hospitality for my paintings" and sent warm greetings from Dresden to Berlin. During this time, the "Brücke" artists used these small cards a lot to send messages from their journeys, to say thank you for a favor, or to make last-minute arrangements. They always filled the blank space on the front with their own drawings, watercolors or woodcuts, which to this day provide insight into the Brücke's variety of motifs. The drawing of the ladies' wrestling match, for example, was created during a phase in which the artists were discovering the world of the circus, dance

and theater. Capturing motion and the quickly fleeting moment was particularly challenging, and Erich Heckel demonstrated the greatest skill in it.

He captured the scenes with quick, strong strokes and rendered the motions onto the paper. Despite the small format of only 9 x 14 centimeters, the postcard is full of clues on Erich Heckel's life and work in 1910. Like hardly any other medium, the self-designed greeting cards are an expression of the special spirit of the artist community "Brücke", their friendship, their common artistic path and ingenuity. [AR]

HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Soirée. 1911.

Colored pencil drawing over India ink on a postcard.

14 x 9 cm (5.5 x 3.5 in), the full sheet.

Verso with a hand-written inscription in ink: "Frau Minya Diez-Dührkoop / Hamburg / Jungfernstieg 34 / Sehr verehrte Frau Diez-Dk / Roter Wein im grünen Glas / Gelber Leib im roten Kleid, / es ist noch gut im alten / Backhaus Mit den herzlichsten / Grüßen Ihr M. Pechstein / Ganz Ihr ergebener E.L. Kirchner Otto Mueller" and a Berlin postage stamp from January 8, 1911. [KT]

Called up: December 10, 2022 – ca. 18.22 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Minya Diéz-Dührkoop (1873–1929), Hamburg.
- Collection Ernest Rathenau, Berlin/New York/Bad Nauheim (until 1986).
- Galerie Dr. Rainer Horstmann, Hamburg (1987, presumably directly acquired from the estate of the above: Sotheby's Munich).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 221 (with illu.).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Sotheby's, München, Deutsche Kunst des 20. Jahrhunderts. Aus der Sammlung von Dr. Ernest Rathenau und aus dem Besitz anderer Sammlungen, auction on October 28, 1987, lot 54 (with color illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 246, SHG no. 352 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 394, SHG no. 863 (with illu.).

- Hermann Max Pechstein turned his postcard into a miniature artwork
- Notable first ownership: Diéz-Dührkoop was an acclaimed photographer and part of the closer circle around the "Brücke" artists
- She was a particularly close friend of Max Pechstein, as many photographs, postcards as well as paintings and prints in her possession testify to
- Characteristic Pechstein motif: scenes of cabaret shows, dance and ballet were formative for his creation
- Made in early 1911, the year the Brücke members relocated to Berlin



verso

Among the "Brücke" artists, Hermann Max Pechstein became a particularly close friend of Minya Diez-Dührkoop, one of the first famous female photographers. She worked at her father's studio on Jungfernstieg 34 in Hamburg, which she would take over in 1918. The postcard is also signed by Kirchner and Mueller; Diez-Dührkoop became a passive "Brücke" member in 1910, and her collection included works by Pechstein, Schmidt-Rottluff and Radziwill. In 1908 Pechstein was the first "Brücke" painter to leave Dresden for Berlin after he had returned from his trip to Paris; the other members followed in 1911. Since the Paris period, Pechstein had been particularly interested in the colorful and dazzling world of cabarets, ballet and theater. Pechstein used dancers and artists, but also the audience as motifs, capturing the elegant ladies and gentlemen leaving the loge in the present work in quick, loose strokes. [KT]



ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Fränzi vor Wandbehang. 1911.

Color chalks drawing and India ink over pencil.

On light board. 14 x 9 cm (5.5 x 3.5 in), the full sheet.

Postcard to Ms Maschka Müller, with the Dresden postage stamp from February 3, 1911 and E. L. Kirchner's greeting: "Unsere Jüngste beim Tanz, sehr interessant, würde Ihnen auch gefallen. Viele Grüße, lassen Sie bald hören. Bett bald lästig. Ihr Ernst Ludwig Kirchner". [CH]

The work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 18.23 h ± 20 min.

€ 40.000 – 60.000 ^{R/D}

\$ 40,000 – 60,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Maschka Mueller, Berlin.
- Private collection Gemany (until 1971: Stargardt).
- German art trade (1971).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

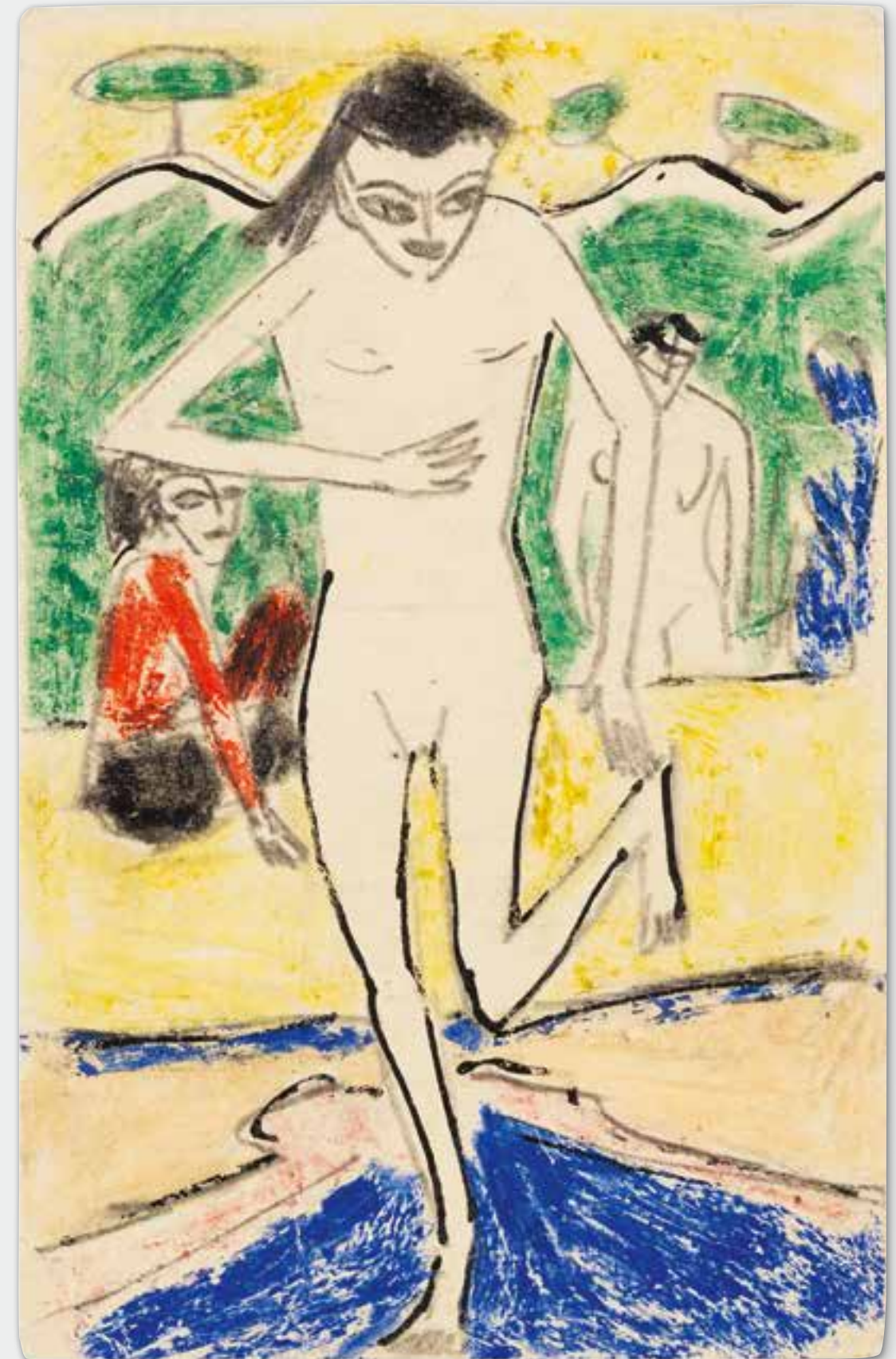
EXHIBITION

- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in der Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 58 (with illu., p. 142).
- Kunstmuseum Moritzburg, Halle an der Saale permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden 1905-1911, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 20, 2001 to January 6, 2002, cat. no. 244 (with color illu.).
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 149 (with color illu.).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengelmuseum Hanover, August 29, 2010 - January 9, 2011; Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 88 (with color illu., pp. 21, 32 and 55).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger - Buchheim, Buchheim Museum Bernried, October 28, 2017 - February 25, 2018, pp. 212f. (with color illu.).

- The very essence of the "Brücke" on one postcard: Created by E. L. Kirchner for Maschka Mueller (Otto Mueller's wife), the postcard shows Fränzi dancing, she was the favorite "Brücke" model in Dresden and in Heckel's studio with the flamboyant wall hanging, which Heckel also depicted in his iconic woodcut "Fränzi" (1910)
- From the heyday of the "Brücke"
- Over the following years, dance and motion were key themes in Kirchner's oeuvre
- Today the painted postcards of the "Brücke" artists are considered an independent work group with a strong art-historical relevance
- Other postcards from E. L. Kirchner are at, among others, the Kupferstichkabinett of the State Museums Berlin and the Brücke-Museum in Berlin

LITERATURE

- J. A. Stargardt Antiquariat, catalog no. 597, Autographen aus allen Gebieten, Marburg, November 23/24, 1971, lot 920 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Collection Hermann Gerlinger, Stuttgart 1995, p. 155, SHG no. 151 (with illu.).
- Ulrich Pfarr, Zwischen Ekstase und Alltag. Zur Rezeption der Lebensform in der künstlerischen Praxis der "Brücke", in: Die Lebensreform. Entwürfe zur Neugestaltung von Leben und Kunst um 1900, vol. 1, Institut Mathildenhöhe, Darmstadt 2001, pp. 251-256 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 319, SHG no. 719 (with illu.).
- Hanna Strzoda, Die Ateliers Ernst Ludwig Kirchners. Eine Studie zur Rezeption „primitiver“ europäischer und außereuropäischer Kulturen, Petersberg 2006 (with illu., no. 223).
- Hans Delfs (ed.), Ernst Ludwig Kirchner - Der gesamte Briefwechsel. „Die absolute Wahrheit, so wie ich sie fühle“ Zürich 2010 (with illu. on p. 54).
- Regina Klein, Ganz nah dran. Porträts von Fränzi und Marzella, in: Magdalena M. Moeller (ed.), Fränzi und Marzella - Wer sie waren und wie sie sind. Auf Spurensuche im Brücke-Museum, Heidelberg 2014, pp. 90-94 (with illu., no. 1).
- Gerd Presler, Fränzi – Ende eines Irrtums. Drei "Brücke"-Maler – ein Modell, Ettlingen 2015.



HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Zwei Mädchen am Tisch. 1910.

Watercolor over black chalks.

Bottom right monogrammed and dated. On brownish wove paper.

33,2 x 43,3 cm (13 x 17 in), the full sheet.

With a small, fragmentary sketch of a nude on the reverse. [CH]

Called up: December 10, 2022 – ca. 18.24 h ± 20 min.

€ 30.000 – 40.000 R/D, F

\$ 30,000 – 40,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

· Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Das Aquarell der Brücke. Ein Beitrag zur Geschichte der Künstlergruppe Brücke, Brücke-Museum, Berlin, September 5 - November 16, 1975, cat. no. 99 (with the title "Dame und Mädchen am Tisch").
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in der Kunst und Leben der "Brücke", Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 54 (with illu. on p: 136).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Die Brücke in Dresden 1905-1911, Dresdener Schloss, Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, October 20, 2001 - January 6, 2002, cat. no. 253 (with illu.).
- Expressiv! Die Künstler der Sammlung Hermann Gerlinger, Albertina, Vienna, June 1 - August 26, 2007, cat. no. 222, pp. 336f. (with color illu.).
- Der Blick auf Fränzi und Marcella. Zwei Modelle der Brücke-Künstler Heckel, Kirchner und Pechstein, Sprengelmuseum Hanover, August 29, 2010 - January 9, 2011; Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), February 6 - May 1, 2011, cat. no. 87, p. 134 (with color illu. on p. 77).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger - Buchheim! Museumsführer durch die "Brücke"-Sammlungen von Hermann Gerlinger und Lothar-Günther Buchheim, Feldafing 2017, pp. 144f. (with illu. on p: 145).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 246f., SHG no. 353 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 394, SHG no. 864 (with illu. on p. 395).

- The motif of a girl on a green couch can also be found in Pechstein's painting "Das grüne Sofa" (Museum Ludwig, Cologne) and in Kirchner's work "Artistin (Marzella)" (Brücke-Museum, Berlin) from the same year
- Document of an intensive, mutually influential cooperation between the two Brücke artists during the Dresden years. Works from this creative period are particularly sought-after today
- Fränzi (Lina Franziska Fehrmann) was one of the "Brücke" artists' preferred models



Ernst Ludwig Kirchner, Artistin, 1910, oil on canvas, Brücke-Museum, Berlin.



In 1908, after a longer stay in Paris, Hermann Max Pechstein was the first of the "Brücke" artists to move to the lively, exciting city of Berlin, where he exhibited three works at the Berlin Secession in the same year. From then on, he lived and worked in his studio on Kurfürstendamm, very close to numerous dance halls, nightclubs and cabarets. Later he lived on Durlacher Strasse in Berlin-Friedenau. Pechstein regularly returned to his artist colleagues in Dresden or they would visit him in Berlin. During the summer months of 1909 and 1910, Pechstein worked with Kirchner and Heckel in Dresden and at the Moritzburg Lakes. During this same period, "Fränzi," Franziska Fehrmann, a young girl from Dresden, was the "Brücke" artists' preferred model. In his "Erinnerungen" (see Leopold Reidemeister (ed.), Max

Pechstein, Erinnerungen, Wiesbaden 1960, p. 42), Pechstein also mentioned her in retrospect. She can be found in important prints, drawings, watercolors and paintings in the oeuvres of Heckel, Kirchner and also Pechstein. Her friend Marzella also was a welcome visitor. In the year the present watercolor was made, Pechstein also created, among other things, the painting "Das grüne Sofa" (Museum Ludwig, Cologne), in which a girl dressed in striped clothing and a conspicuous bow in her hair lounges on a green sofa, while Kirchner made the related painting "Artistin (Marzella)" (Brücke Museum, Berlin) which shows a very similar motif. Even though it cannot be said with absolute certainty that our drawing also shows Fränzi and Marzella, parallels in terms of time and motif make it highly probable. [CH]



- With a swift pen Kirchner sketches the domestic scene at the coffee table in Otto Mueller's studio
- Document of the friendship between Kirchner and Otto Mueller
- Scenes of this kind are extremely rare on the international auction market
- With the help of contemporary photographs, the interior can be identified as Otto Mueller's studio

487 | SHG COLLECTION HERMANN GERLINGER

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Am Kaffeetisch bei Otto Mueller.
Around 1911.

Pen and India ink drawing.
With the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) and the hand-written registration number "F Dre/Bi 24" on the reverse. On brown wove paper. 31 x 43,3 cm (12.2 x 17 in), the full sheet. Presumably made at Otto Mueller's studio on Hewaldstraße in Berlin. [CH]

This work is documented at the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 18.26 h ± 20 min.

€ 15,000 – 20,000 R/D
\$ 15,000 – 20,000

Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate (Davos 1938, Kunstmuseum Basel 1946).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart (1954).
- Galerie Wolfgang Ketterer, Stuttgart/Munich (1963).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

EXHIBITION

- Künstler der Brücke in Berlin 1908-1914. Ein Beitrag zur Geschichte der Künstlergruppe Brücke, Brücke-Museum, Berlin, September 1 - November 26, 1972, cat. no. 106.
- Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Galerie Wolfgang Ketterer, inventory catalog no. 26, Stuttgart 1962/1963, cat. no. 892 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 156, SHG no. 153 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 320, SHG no. 721 (with illu.).
- Isabelle Dervaux, Ernst Ludwig Kirchner, in: ex. cat. From Berlin to Broadway. The EBB Bequest of Modern German and Austrian Drawings, New York 2007, pp. 46-51 (with illu.).



488

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Sitzende Tänzerin. Around 1909.

Charcoal and color chalks.
On off-white wove paper. 14,3 x 22,6 cm (5.6 x 8.8 in), size of sheet. [AM]

This work is registered in the Ernst Ludwig Kirchner Archive Wichtrach/Bern.

Called up: December 10, 2022 – ca. 18.27 h ± 20 min.

€ 12,000 – 15,000 R/D
\$ 12,000 – 15,000

- Spontaneous drawing from the sought-after era of the "Brücke"
- Great expressiveness in small format
- From the collection Lise Gujers

PROVENANCE

- Collection Lise Gujer, Davos-Sertig.
- Galerie Ludorff, Düsseldorf.
- German private collection.

LITERATURE

- Sotheby's, Zürich, auction of Swiss art, June 9, 1999, lot 101.
- Helga Thalhofer, Anmut und Disziplin. Tanz in der bildenden Kunst, Cologne 2010, illu. 111.

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Südsee-Mädchen. 1913/14.

Watercolor and India ink.

Signed in lower right. On Japon. 48,1 x 35,2 cm (18.9 x 13.8 in), size of sheet. [AM]

Accompanied by a certificate of authenticity from Prof. Dr. Martin Urban, Foundation Seebüll Ada and Emil Nolde, dated May 2, 2001 (in copy).

Called up: December 10, 2022 – ca. 18.28 h ± 20 min.

€ 30.000 – 40.000 R/M.F

\$ 30,000 – 40,000

PROVENANCE

- Private collection New York.
- Private collection Great Britain (since 2001, Ketterer Kunst, Munich).
- Private collection Europe.

LITERATURE

- Kunsthaus Lempertz, Cologne, Kunst des XX. Jahrhundert Gemälde, Plastik, Aquarelle, Handzeichnungen, Graphik, auction on December 1 and 2, 1961 (A 467), lot 484
- Ketterer Kunst, Munich, Kunst des XX. Jahrhunderts, auction on May 19, 2001, lot 34.

On October 3, 1913, Emil Nolde and his wife Ada embarked on their South Seas voyage in connection with the “Medizinisch-demographische Deutsch-New Guinea Expedition” (Medical-demographic German-New Guinea Expedition) to which Nolde was invited as ‘ethnographic drawer’. They went to Moscow first from where they took the Trans-Siberian Railway to Manchuria. The expedition to New Guinea led through parts of the Korean peninsula, Japan and China. Nolde used longer stopovers at train stations for graphic studies. Due to the circumstances, he mainly made drawings and watercolors, which he brought back from this trip as spontaneously executed ‘notes’. In terms of expressiveness, they are among the artist’s most important works in these techniques, which is largely owed to the time pressure under which they were created. In this context, portraits of the inhabitants of the places he visited are of a special ex-

- Made during Nolde’s eight month trip through the South Sea onto which the artist embarked in October 1913
- Well-preserved watercolor with a tremendous expressiveness
- Characterful depiction with a special lightness and immediacy

pressiveness characterized by a unique immediacy. With the reduced colors of the present watercolor, Nolde knew how to increase this quality even more. The sitter, depicted in strong contour lines, looks directly at us, her head just slightly tilted and her simple yet striking headpiece rendered with just a few lines.

Impressions gained on this trip, which ended in August 1914, had a lasting effect on the painter’s artistic work - not only through the rich study material that Nolde had brought home with him and which he processed in scores of works up to 1915. A great many later works testify to the intensity of the experience, especially with regard to the painter’s unique pictorial conception, because they are documents of Nolde’s great ability to transfer impressions into a representation in an authentic and spontaneous manner and to convey it with the greatest possible expressivity. [AM]



© Nolde Stiftung Seebüll 2022



490

GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Madonna, Masken und Vogel. 1943.

Oil on off-white paper.

Lower left monogrammed. Inscribed with the hand-written work number "23 a/43" and with a label with the number "6/5" on the reverse.

50 x 32,5 cm (19.6 x 12.7 in), the full sheet.

According to the entry in Münter's workbook, this work was made on Monday March 29, 1943 "auf 1/2 (Bogen) Katastron". [JS]

Called up: December 10, 2022 – ca. 18.30 h ± 20 min.

€ 25.000 – 35.000 R/D, F

\$ 25,000 – 35,000

PROVENANCE

- From the artist's estate (with the stamp on the reverse, not in Lugt).
- Gabriele Münter- and Johannes Eichner Foundation, Munich.
- Private collection Southern Germany (since 2000, Karl & Faber - presumably until 2020).
- Private collection Southern Germany (since 2020).

LITERATURE

- Karl & Faber, Munich, auction 199, Modern Art, June 6/7, 2000, lot 684 (plate 53).

In our still life, unusual because of the mask theme, Münter built on a thematic field she had already worked on in the years before the First World War. Painting excursions together with Kandinsky in the Murnau region sparked Münter's love for rural folk art. She began to paint reverse glass pictures and used their formal structure for the composition of her paintings and watercolors. The black outlines go back to this intensive reception of Alpine folk art, which is also of fundamental importance for the present watercolor. Together with Kandinsky, Münter compiled an impressive collection of Madonna

figures and other folk figures in their house in Murnau. The picture of Mary in the background is typical, and the little bird also recurs in Münter's domestic still lifes. However, the mask motif in our luminous work is exceptional and rare. It can also be found in a painting by the artist and was presumably inspired by wooden Alpine carnival masks. In order to find a balance to the increasing industrialization, Münter turned to the simplicity and naivety of folk art, which repeatedly provided her with essential creative impulses for her unmistakable still life painting. [JS]



491 |  COLLECTION HERMANN GERLINGER


LUBA-HEMBA, DEMOKRATIC REPUBLIC OF THE KONGO

Carytid stool.

Wood.
Height: 41,8 cm (16.4 in).

Called up: December 10, 2022 – ca. 18.31 h ± 20 min.

€ 2.000 – 3.000 ^{R/D}
\$ 2,000 – 3,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Galerie Henseler, Munich.
- Collection Hermann Gerlinger (with the collector's stamp Lugt 6032, acquired from the above in 1999).

EXHIBITION

- Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017 (with illu. on p. 54).

LITERATURE

- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 417, SHG no. 898 (with illu.).

The fascination of the “Brücke” artists for non-European art and cultures can be seen in numerous works from the Hermann Gerlinger Collection. With the opening of the first natural history museums in Europe around 1900, it was henceforth easier for the artists to deal with corresponding exhibits, especially from Africa but also from Oceania as well as North and South America. What fascinated them about this art was its supposed untouchedness and originality, which were not based on their own social and academic values. Some artists even began to collect non-European objects themselves. Kirchner, for example, owned, among other things, a collection of Egyptian drawings in addition to pieces of furniture originating from Africa, although he never traveled to these countries. The “Brücke” members used these objects as a source of inspiration to develop new means of expression and a new formal language, which they felt was necessary, a language far from the representational conventions of European art production. As a result, they created their own carved woodworks, as well as paintings and prints inspired by these cultures and their objects. The caryatid stool offered here in its fine and elaborate design is just such an object that could have served as a source of inspiration for the artists of the “Brücke”. In Hermann Gerlinger's collection, objects such as this and works by “Brücke” members, which testify to the fascination and profound engagement with objects from distant cultures, come together in an impressive way. [AM]

492 |  COLLECTION HERMANN GERLINGER

ERICH HECKEL


1883 Döbeln/Saxony –
1970 Radolfzell/Lake Constance

Akt im Atelier. 1911.

Pencil, partly wiped.
Signed and dated in lower right. Titled on the reverse. On wove paper.
44,5 x 37 cm (17,5 x 14,5 in), size of sheet.

Called up: December 10, 2022 – ca. 18.32 h ± 20 min.

€ 20.000 – 30.000 ^{R/D, F}
\$ 20,000 – 30,000

 Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Prof. Dr. Stein, Cologne.
- Galerie Norbert Blaeser, Düsseldorf (1985)
- Collection Hermann Gerlinger, Würzburg (acquired from the above, with the collector's stamp Lugt 6032).

EXHIBITION

- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Frauen in Kunst und Leben der “Brücke”, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, September 10 - November 5, 2000, cat. no. 87, with illu. on p. 69.
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Das andere Ich. Porträts 1900-1950, Staatliche Galerie Moritzburg, Landeskunstmuseum Sachsen-Anhalt, Halle (Saale), April 6 - June 15, 2003, cat. no. 64, with illu. on p. 57.
- Expressiv! Die Künstler der Brücke. Die Sammlung Hermann Gerlinger, Albertina Vienna, June 1 - August 26, 2007, cat. no. 88 with illu.
- Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017, cat. no. 35, illu. on p. 69.
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Brückenschlag: Gerlinger – Buchheim!, Buchheim Museum, Bernried, October 28, 2017 - February 25, 2018, cat. no. pp. 142f with illu.
- Erich Heckel. Einfühlung und Ausdruck, Buchheim Museum, Bernried, October 31, 2020 - March 7, 2021, p. 159 (with illu.) and illu. on p. 4.



- Siddi Riha, the love of the artist's life, in the Berlin studio
- The studio nude is a key “Brücke” motif
- In the past 25 years, no nude drawing by Heckel from this year was offered on the international auction market

In December 1911 Erich Heckel moved to Berlin, where he and his partner Sidd took over a sparse attic apartment on Mommsenstraße 60, the former studio of Otto Mueller. Siddi Riha and Erich Heckel settled in as best they could, making the most of the extremely modest means at their disposal. The self-designed wall hangings and curtains gave the room a special appeal that was also depicted in many paintings of the time. On the right we see a curtain that transforms the sleeping berth into an alcove. At Siddi's feet we see a stool she had painted herself. This is one of the intimate drawing of Siddi. in which Erich Heckel shows his partner, whom he would marry in 1915, in situations lovingly characterized by their prosaicness. [EH]

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 190, SHG no. 227.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 183, SHG no. 411.

493

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Iris und Chrysanthenen. Around 1930/35.

Watercolor.
Lower right signed. On delicate Japon. 49 x 35,1 cm (19.2 x 13.8 in), the full sheet.
[AM]

With a photo expertise from Prof. Dr. Manfred Reuther, Klockries, from October 24, 2022. The work is registered in his archive with the number "Nolde A - 254/2022".

Called up: December 10, 2022 – ca. 18,34 h ± 20 min.

€ 60.000 – 80.000 ^{R/D, F}

\$ 60,000 – 80,000

PROVENANCE

- Galerie Beyeler, Basel.
- Private collection Germany.
- Galerie Thomas, Munich.
- Private collection Northern Germany (acquired from the above in 1993).

LITERATURE

- Villa Grisebach, Berlin, Auction of 19th and 20th Century Art, June 1, 1991, lot 160.

“These are such quiet, beautiful hours when one walks or sits between the fragrant, blooming flowers on a peaceful summer day, I would very much like to have something of this beauty in my pictures, I myself have this feeling in front of the pictures – the first beautiful luck – a strong feeling of sympathy will probably be inevitable.”

Emil Nolde, quoted from: Manfred Reuther (ed.), Emil Nolde. Mein Garten voller Blumen, p. 18.

- Airy and tender flower watercolor
- Nolde portrayed the flowers in his garden in charming colors
- Balanced composition characterized by the interplay of transparency and strong accentuation



© Nolde Stiftung Seebüll 2022

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Sonne über Häusern. 1963.

Oil on canvas.

Not in Grohmann any longer. Lower right signed. Titled and inscribed with the work number "631" on the stretcher's reverse. 77 x 90 cm (30.3 x 35.4 in).

The painting is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 10, 2022 – ca. 18.35 h ± 20 min.

€ 140.000 – 180.000 R/D, F

\$ 140,000 – 180,000

PROVENANCE

- Private collection Northern Germany.
- Private collection North Rhine-Westphalia.

EXHIBITION

- Große Kunstausstellung, Haus der Kunst, Munich, June 8 - September 24, 1967, cat. no. 945 (with illu. on p. 131) (with the exhibition label on the reverse).
- Stadtbilder. Berlin in der Malerei vom 17. Jahrhundert bis zur Gegenwart, September 19 - November 1, 1987, Berlin Museum, cat. no. 246 (here erroneously dated 1961).

- Paintings with a Berlin motif are extremely rare in Schmidt-Rottluff's oeuvre
- Expressive townscape from the artist's late creative period
- Characterful work in fiery colors
- Exhibited during the artist's lifetime
- In the past ten years only one painting from Schmidt-Rottluff's late creative period after 1960 was offered on the international auction market (source: artprice.com)





Photo of Karl Schmidt-Rottluff's apartment on Schützallee 136, Berlin-Zehlendorf.

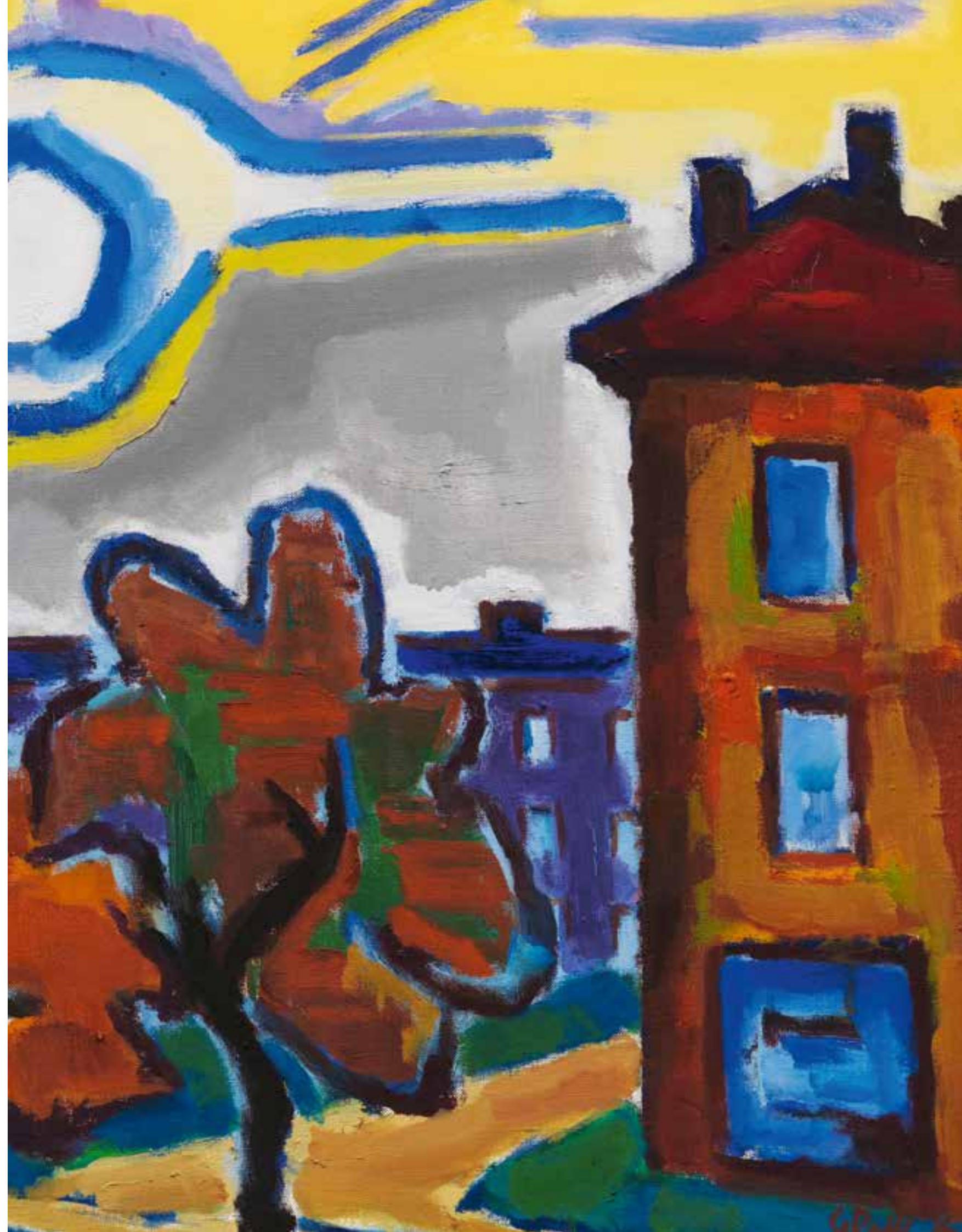
© VG Bild-Kunst, Bonn 2022

“The world has to be interpreted anew over and over again, and we all have to do our part.”

Karl Schmidt-Rottluff, quoted from: Magdalena M. Moeller (ed.), Karl Schmidt-Rottluff, Die Berliner Jahre 1946-1976, Munich 2005, p. 32.

In this painting in vivid colors, Karl Schmidt-Rottluff presents us a scenery that is extremely rare in his painterly oeuvre. While most of the other “Brücke” artists, Ernst Ludwig Kirchner in particular, often used the big city as a source of inspiration during the days of the artist group, one looks almost in vain for an examination of this motif in Schmidt-Rottluff’s work. “Sonne über Häusern” (Sun above Houses) is one of the very rare paintings in which the artist makes his place of residence Berlin a motif. The expressive composition contains a special personal reference, because Schmidt-Rottluff allows us a view from the window of his Berlin apartment. In 1947 he was appointed to teach at the Art University and moved to Schützallee in Berlin-Zehlendorf, where he would live until the end of his life in 1976. In 1964, when the artist implemented his idea of founding a museum dedicated to the “Brücke” group, it was created in the immediate vicinity of Berlin-Zehlendorf, which also made Schmidt-Rottluff’s personal connection to this part of Berlin clear. With a donation to the state of Berlin, the artist also provided the basic framework for this collection. Through numerous other acquisitions by the artist

and donations from companions such as Erich Heckel, Max Kaus and Emy Roeder, the collection was expanded over the years. In 1967, the Brücke Museum was opened, today it still houses one of the largest collections of artworks by the “Brücke” members. The present colorful view from Schmidt-Rottluff’s Berlin apartment was created at the peak of his artistic activity. Only a little later, in 1964, he finally stopped painting with oil paint. The artist depicts the view from his window onto Ersteiner Strasse with concise contours in the two-dimensional, characteristic painting style of his late work. Behind three beautiful autumn trees, we see a long front of houses under a powerful, over-sized sun. The agitated gray sky counterbalances the bold coloring of the rest of the scene. Especially in Schmidt-Rottluff’s later works, a tendency towards an almost graphic interpretation of the subjects in the picture can be seen, which effectively conveys the content through a strong color palette. It is precisely this colorful, lively and graphic style of painting of the late work that makes the personal perspective of the painter and graphic artist Schmidt-Rottluff all the more personal and emotionally comprehensible. [AM]





- With the object boxes, Schmidt-Rottluff combined painting, graphic art, arts and crafts and decoration in a unique manner
- He showed the boxes as an independent work group with great success at Galerie Commeter in Hamburg in 1911
- In the following, important collectors like Rosa Schapire in Hamburg or Karl Ernst Osthaus in Hagen commissioned the artist to make object boxes and showcases
- With the decorative surface design, the artist took first pioneering steps in abstraction

495 | SHG COLLECTION HERMANN GERLINGER

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Holzkästchen. 1911.

Wooden box, painted, with carved ornaments. Wietek 239. Signed on the underside. 12 x 24 x 14 cm (4.7 x 9.4 x 5.5 in). [KT]

The work is documented at the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 10, 2022 – ca. 18.36 h ± 20 min.

€ 6.000 – 8.000 R/D, F
\$ 6,000 – 8,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Collection Dr. Elsa Hopf (1875–1943), Hamburg (acquired directly from the artist).
- Private collection Schleswig-Holstein (inherited from the above).
- Collection Hermann Gerlinger, Würzburg (acquired from the above in 1989, with the collector's stamp Lugt 6032).

EXHIBITION

- Karl Schmidt Rottluff, Galerie Commeter, Hamburg, Oct./Nov. 1911.
- Karl Schmidt-Rottluff zum 100. Geburtstag, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, June 3 - August 12, 1984, cat. no. 171.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Inspiration des Fremden. Die Brücke-Maler und die außereuropäische Kunst, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), November 13, 2016 - January 29, 2017, cat. no. 57 (with illu. on p. 96).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 174 (with illu.).

LITERATURE

- Rosa Schapire, Zu Schmidt-Rottluffs Ausstellung bei Commeter [an exhibition of 15 wooden boxes], in: Der Hamburger, year 1, issue 12, 1910/11, pp. 267f.
- Rosa Schapire: Karl Schmidt-Rottluff: Graphisches Werk bis 1923, Berlin 1924 / Ernest Rathenau: Tafelband, New York 1987, G 6, 27, 28.
- Gerhard Wietek, Karl Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, pp. 20, 99.
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, Mainz 1995, p. 534, no. 270 (with illu.).
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 226, SHG no. 307 (with illu.).
- Andreas Hopf, Abschied von einem Kästchen, in: Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 64-66 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, München 2001, no. 239 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 56, SHG no. 91 (with illu.).

496 | SHG COLLECTION HERMANN GERLINGER

KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Pendant (trapezoid amber with silver shackle). Around 1913.

Silver, cut. Amber, partly sanded and polished. Wietek 392. With the signature stamp on the reverse of the mounting. Stone: 5,7 x 3,4 x 2,5 cm (2.2 x 1.3 x 0.9 in). Total height: 6,2 cm (2.4 in). [KT]

Called up: December 10, 2022 – ca. 18.38 h ± 20 min.

€ 2.000 – 3.000 R/D, F
\$ 2,000 – 3,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com



PROVENANCE

- From the artist's estate.
- Collection Hermann Gerlinger, Würzburg.

EXHIBITION

- Karl Schmidt-Rottluff-Gemälde: Aquarelle, Grafik, Bernstein, Kunstsammlungen der Stadt Königsberg/Kunstverein Königsberg, Königsberg 1928, cat. no. 65, 66.
- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 - November 13, 1960, cat. no. 323.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 150 (with illu.).
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 10.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale permanent loan from the Collection Hermann Gerlinger, 2001-2017).

- Among the “Brücke” artists, Schmidt-Rottluff creates the most extensive and diverse body of jewelry
- His jewelry pieces are characterized by their unconventional and artistic handling of material, technique and form, and thus bring forth an aesthetic of their own
- The artist's jewelry pieces are individual gems, often made especially for a close circle of collectors, friends and family
- In a fascinating way, the pieces combine characteristic concepts of form from the artists' work between jewelry, collector's item and commodity
- From the artist's rarest work group on the auction market (source: artprice.com)

- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, no. 16 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 183 (with illu.).

LITERATURE

- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, pp. 230f., SHG no. 323 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 392 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 61, no. 107 (with illu.).



497 | SHG COLLECTION HERMANN GERLINGER

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Bracelet with mountain crystal (silver double bracelet with mountain crystal). 1920s.

Silver, cut, chiselled, chased. Mountain crystal, set in claws.

Wietek 452. With the signature stamp on the inside. Diameter: 7,2 cm (2.8 in). Plate: 3.2 x 2,5 cm (1.2 x 0.9 in). Height of bracelet: 1,5 cm (0.5 in). [KT]

Called up: December 10, 2022 – ca. 18.39 h ± 20 min.

€ 6.000 – 8.000 R/D, F

\$ 6,000 – 8,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate.
- Collection Hermann Gerlinger, Würzburg.

EXHIBITION

- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 169.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 29.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, no. 34 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Wilhelm R. Valentiner, Schmidt-Rottluff. Junge Kunst, vol. 16, Leipzig 1920.
- Max Sauerlandt, Karl Schmidt-Rottluff – Ausstellung im Museum für Kunst und Gewerbe, in: Hamburger Fremdenblatt, Rundschau im Bilde, June 11, 1925. Reprinted in: Gerhard Wietek, Karl Schmidt-Rottluff. Plastik und Kunsthandwerk. Werkverzeichnis, Munich 2001, pp. 151-154.
- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 407, SHG no. 722 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 452 (with black-and-white illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 109, SHG no. 244 (with illu.).
- Regina Freyberger (ed.), Geheimnis der Materie. Kirchner, Heckel, Schmidt-Rottluff, Ex. cat. Städelmuseum Frankfurt, 2019.

- Among the “Brücke” artists, Schmidt-Rottluff creates the most extensive and diverse body of jewelry
- The amber pendants go back to his finds on the coast of Nida
- The artist's jewelry pieces are individual gems, often made especially for a close circle of collectors, friends and family
- In a fascinating way, the pieces combine characteristic concepts of form from the artists' work between jewelry, collector's item and commodity
- From the artist's rarest work group on the auction market (source: artprice.com)

498 | SHG COLLECTION HERMANN GERLINGER

KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Pendant (with two “E” in ligature). Around 1913.

Bernstein, geschnitten, ungefasst, für Aufhängung zweifach durchbohrt.

Wietek 391. 8,1 x 4,2 x 1,1 cm (3.1 x 1.6 x 0.4 in). [KT]

Called up: December 10, 2022 – ca. 18.40 h ± 20 min.

€ 4.000 – 6.000 R/D, F

\$ 4,000 – 6,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- From the artist's estate.
- Collection Hermann Gerlinger, Würzburg.

EXHIBITION

- Karl Schmidt-Rottluff-Gemälde: Aquarelle, Grafik, Bernstein, Kunstsammlungen der Stadt Königsberg/Kunstverein Königsberg, Königsberg 1928.
- Plastik und Kunsthandwerk von Malern des deutschen Expressionismus, Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig, August 28 - October 2, 1960; Museum für Kunst und Gewerbe, Hamburg, October 14 - November 13, 1960, cat. no. 322.
- Karl Schmidt-Rottluff: Das nachgelassene Werk seit den 20er Jahren. Malerei, Plastik, Kunsthandwerk, Brücke-Museum, Berlin, August 20, 1977 - January 15, 1978, cat. no. 146.
- Karl Schmidt-Rottluff: Aquarelle, Farbstiftzeichnungen, Schmuck, Kunstverein Paderborn 1982, cat. no. 6.
- Die Deutsche Werkbund-Ausstellung Cöln 1914, Kölnischer Kunstverein, Cologne, March 24 - May 13, 1984, p. 349.
- Schleswig-Holsteinisches Landesmuseum, Schloss Gottorf, Schleswig (permanent loan from the Collection Hermann Gerlinger, 1995-2001).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).
- Nur für ihre Frauen. Schmuck von Karl-Schmidt-Rottluff, Emil Nolde, Erich Heckel und Ernst Ludwig Kirchner, Stiftung Moritzburg, Kunstmuseum des Landes Sachsen-Anhalt, Halle (Saale), October 26, 2003 - January 11, 2004, no. 15 (with illu.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).
- Schmidt-Rottluff. Form, Farbe, Ausdruck!, Buchheim Museum, Bernried, September 29, 2018 - February 3, 2019, p. 183 (with illu.).

- Among the “Brücke” artists, Schmidt-Rottluff creates the most extensive and diverse body of jewelry
- The amber pendants go back to his finds on the coast of Nida
- His jewelry pieces are characterized by their unconventional and artistic handling of material, technique and form, and thus bring forth an aesthetic of their own
- The artist's jewelry pieces are individual gems, often made especially for a close circle of collectors, friends and family
- In a fascinating way, the pieces combine characteristic concepts of form from the artists' work between jewelry, collector's item and commodity
- From the artist's rarest work group on the auction market (source: artprice.com)

LITERATURE

- Wilhelm R. Valentiner, Schmidt-Rottluff, Junge Kunst, vol. 16, Leipzig 1920.
- Max Sauerlandt, Karl Schmidt-Rottluff – Ausstellung im Museum für Kunst und Gewerbe, in: Hamburger Fremdenblatt, Rundschau im Bilde, June 11, 1925. Reprinted in: Gerhard Wietek, Karl Schmidt-Rottluff. Plastik und Kunsthandwerk. Werkverzeichnis, Munich 2001, pp. 151-154.
- Gerhard Wietek, Karl Schmidt-Rottluff: Bilder aus Nidden, Stuttgart 1963, p. 12 (with illu. 2, 4).
- Gerhard Wietek, Schmidt-Rottluff. Oldenburger Jahre 1907-1912, published by Stiftung Kunst und Kultur der Landessparkasse zu Oldenburg, Oldenburg 1994, no. 276 (with illu.).



- Heinz Spielmann (ed.), Die Maler der Brücke. Sammlung Hermann Gerlinger, Stuttgart 1995, p. 227, SHG no. 311 (with illu.).
- Gerhard Wietek, Karl Schmidt-Rottluff, Werkverzeichnis der Plastik und des Kunsthandwerks, Munich 2001, no. 391 (with illu.).
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 61, SHG no. 106 (with illu.).
- Hermann Gerlinger, Schmidt-Rottluff und das große “E”, in: idem, Daniel J. Schreiber (ed.), Schmidt-Rottluff. Form, Farbe, Ausdruck!, ex. cat. Buchheim Museum Bernried, Bernried 2018, pp. 36-41, illu. on p. 37.



- Painted on both sides: with a forest scene in strong colors on its verso
- Atmospheric vespertine landscape, presumably showing the Wümme meadows near Fischerhude
- A similar depiction from the same year is in the Kunsthalle Bremen

499

OTTO MODERSOHN

1865 Soest – 1943 Fischerhude

Mondnacht (verso: Waldweg). 1942.

Oil on canvas.

Lower left signed and dated. Lower right additionally signed, partly painted over.
55,5 x 74,5 cm (21.8 x 29.3 in). [CH]

The work is listed in the artist's studio book under the number 182. We are grateful to Mr Rainer Noeres, Otto Modersohn Museum, Fischerhude, for his kind expert advice.

Called up: December 10, 2022 – ca. 18.42 h ± 20 min.

€ 15,000 – 20,000 R/D
\$ 15,000 – 20,000

PROVENANCE

- Max Kruse, Berlin (presumably gifted from the artist, verso with a dedication).
- Max Kruse jr., Munich (inherited from the above, verso with note of ownership)
- Private collection Germany.

verso



500

OTTO MODERSOHN

1865 Soest – 1943 Fischerhude

Eingang von Worpswede (Abend in Worpswede mit der alten Schmiede von Struß). 1940.

Oil on canvas.

Signed in lower left. 48 x 65 cm (18.8 x 25.5 in). [AM]

The work is listed in the artist's studio book under the number 37. We are grateful to Mr Rainer Noeres, Otto Modersohn Museum, Fischerhude, for his kind expert advice.

Called up: December 10, 2022 – ca. 18.43 h ± 20 min.

€ 15,000 – 20,000 R/D
\$ 15,000 – 20,000

PROVENANCE

- Private collection Northern Germany.

- Characteristic landscape composition by one of the most acclaimed Worpswede artists
- Subtle account of an evening atmosphere in the transparent-foggy coloring characteristic of Modersohn's late creative period
- Otto Modersohn and his fellow Worpswede artists were formative for a new intuitive landscape painting and were precursors of Modernism in Germany

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Frauen im Wald. 1922.

Oil on canvas.

Hüneke 1922-3, Vogt 1922/3. Signed and dated in lower right. Signed and dated on the reverse of the canvas, as well as signed, dated and titled on the stretcher. 80 x 70 cm (31.4 x 27.5 in).

Called up: December 10, 2022 – ca. 18.44 h ± 20 min.

€ 70.000 – 90.000 ^{R/D, F}

\$ 70,000 – 90,000

PROVENANCE

- From the artist's estate, Hemmenhofen.
- Galerie Großhennig, Düsseldorf (1966).
- Private collection Rhineland.
- Private collection Northern Germany (inherited from the above).

EXHIBITION

- Erich Heckel, Städtisches Museum, Königsberg, February 12 - March 18, 1928, cat. no. 17.
- Erich Heckel, Galerie Wilhelm Großhennig, Düsseldorf, June-September 1967, p. 9.
- Deutsche und französische Kunstwerke des 20. Jahrhunderts, Galerie Wilhelm Großhennig, Düsseldorf, November 10, 1970 - February 15, 1971, p. 33.
- Erich Heckel, Galerie Wilhelm Großhennig, Düsseldorf, February 8 - March 13, 1971, p. 37.
- Erich Heckel, Galerie Wilhelm Großhennig, Düsseldorf, November 1, 1972 - January 31, 1973, p. 12.

At the beginning of the 1920s, many of Erich Heckel's paintings were characterized by a delicacy with which they clearly differ from the works of earlier creative phases. The artist had moved beyond the two-dimensional, strongly contoured style of the "Brücke" years, which gained its great expressiveness particularly through the intense use of color. In the 1922 painting "Women in the Forest", light and warmth seem to have an extraordinary presence. The three nude figures in the foreground, modeled in fine color gradations, have retreated into the shadows of the trees. Their graceful, introverted postures make a great contribution to the remarkable atmosphere of the landscape scene. Behind the figures, the view opens onto a hill in glistening sunlight. Its radiance seems to bathe the surround-

- Light-flooded depiction in soothing colors
- Heckel adds unique tenderness and grace to both the figures and the landscape
- Man and nature – the characteristic "Brücke" motif in a later, particularly atmospheric composition

ings in brightness. The rows of shady trees on the sides, in contrast to the background, give the impression of a calm seclusion. For Erich Heckel, this is one of the central pictorial themes of his artistic career. Not only during the years of the artist group "Brücke", but over many decades thereafter, he was preoccupied with man in nature like hardly any other artist. The present painting is one of the few plein-air nude scenes that he did not explicitly identify as a bathing scene. Shown on a meadow with tall grass, the artist does not indicate the location of the figures, echoing a pictorial idea inspired by mythological motifs. Place and time are not the leitmotifs of his depiction. Rather, the atmosphere with its unique lighting mood and the dignified presentation of the nudes are in the foreground. [AM]





502

ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Berg im Allgäu. 1921.

Watercolor over pencil.
Signed, dated and inscribed with the female gender symbol, as well as titled in lower left. On G. Fichtner laid paper (with watermark).
38 x 46 cm (14.9 x 18.1 in), the full sheet. [AR]

The work is documented at the Erich Heckel Estate, Hemmenhofen on Lake Constance. We are grateful to Ms Renate Ebner and Mr Hans Geissler for their kind support in cataloging this lot.

Called up: December 10, 2022 – ca. 18.46 h ± 20 min.

€ 12.000 – 15.000 ^{R/D, F}
\$ 12,000 – 15,000

- Part of a private collection for more than 40 years
- Impressive mountain landscape composed in strong and dramatic colors
- In spring 1921 Erich Heckel visited the Allgäu mountains for the first time and would make them one of his key motifs
- The same year he made the painting “Alpental” with the same motif, today it is in the Nationalgalerie in Berlin

PROVENANCE

- Galerie Wilhelm Grosshennig, Düsseldorf.
- Private collection (acquired from the above).

EXHIBITION

- Ausgewählte Meisterwerke des 20. Jahrhunderts, Galerie Wilhelm Grosshennig, Düsseldorf, October 15, 1977 to late February 1978 (with color illu. on p. 14).



503 | SHG COLLECTION HERMANN GERLINGER HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

Boote in Nidden. 1909.

India Ink.
Lower left monogrammed and dated. On brownish cardboard. 38,2 x 53,4 cm (15 x 21 in), the full sheet. [KT]

Called up: December 10, 2022 – ca. 18.47 h ± 20 min.

€ 8.000 – 12.000 ^{R/D, F}
\$ 8,000 – 12,000

i Further information about the lot can be found in the Collection catalog and at kettererkunst.com

PROVENANCE

- Collection Dr. Günter Krüger, Berlin (1959).
- Collection Hermann Gerlinger, Würzburg (with the collector's stamp Lugt 6032).

- Pechstein mentions 1909 as the year of his artistic breakthrough
- Made during his first stay in Nida, which released a new creative energy
- Work with a strong composition that testifies to Pechstein's remarkable graphic qualities
- Important previous owner: from the Collection Günter Krüger (1918-2003), author of Pechstein's catalog raisonné of prints

EXHIBITION

- Der junge Pechstein, Hochschule für Bildende Künste/Nationalgalerie Berlin, February 1 - March 15, 1959, cat. no. 48.
- Max Pechstein. Das ferne Paradies (Gemälde, Zeichnungen, Druckgraphik), Städtisches Kunstmuseum Spendhaus, Reutlingen, November 26, 1995 - January 28, 1996, Städtisches Museum, Zwickau, February 18 - April 14, 1996, cat. no. 27, p. 110 (with the title "Segelboote Nidden").
- Pechstein in Nidden 1909, Museo Thyssen-Bornemisza, Madrid, October 26, 1999 - January 23, 2000 (illu. no. 7).
- Kunstmuseum Moritzburg, Halle an der Saale (permanent loan from the Collection Hermann Gerlinger, 2001-2017).

- Im Rhythmus der Natur: Landschaftsmalerei der "Brücke". Meisterwerke der Sammlung Hermann Gerlinger, Städtische Galerie, Ravensburg, October 28, 2006 - January 28, 2007, p. 73 (with illu.).
- Nolde, Pechstein, Amiet, Mueller. Im Kreis der Brücke, Kunstmuseum Moritzburg, Halle (Saale), June 2 - March 29, 2013 (no cat.).
- Buchheim Museum, Bernried (permanent loan from the Collection Hermann Gerlinger, 2017-2022).

LITERATURE

- Dr. G. Krüger, Neue Schau, Kassel/Basel, April 1959.
- Hermann Gerlinger, Katja Schneider (eds.), Die Maler der Brücke. Inventory catalog Collection Hermann Gerlinger, Halle (Saale) 2005, p. 387, SHG no. 851 (with illu.).

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

**Bärtiger Männerkopf im Profil und junges Paar.
1931/1935.**

Watercolor and pen drawing with black ink.

Signed in lower left. On Japon. 30,5 x 22,9 cm (12 x 9 in), the full sheet. [AM]

Accompanied by a photo expertise from Prof. Dr. Manfred Reuther, Ada and Emil Nolde Foundation Seebüll, from May 6, 2009.

Called up: December 10, 2022 – ca. 18.48 h ± 20 min.€ 60.000 – 80.000 ^{R/D, F}

\$ 60,000 – 80,000

PROVENANCE

- Collection Bernhard Sprengel, Hanover.
- Private collection Northern Germany (presumably Galerie Nierendorf, Berlin).

EXHIBITION

- Emil Nolde. Ausstellung zu Ehren des 80-Jährigen, Galerie Günther Franke, Munich, 1947, cat. no. 17.
- Emil Nolde, Kestner-Gesellschaft, Hanover, October/November 1948, cat. no. 66.
- Emil Nolde. Gemälde, Aquarelle, Graphik, Städtisches Kunsthau, Bielefeld, April 1 - 30, 1951, cat. no. 20.
- Emil Nolde, Kunsthalle Mannheim, April 20 - May 21, 1952, cat. no. 50.
- Emil Nolde, Kunsthalle Kiel, June 22 - July 27, 1952, cat. no. 72.
- Sprengel Collection, Kunstverein Hanover, October 10 - November 28, 1965, cat. no. 242 (with illu. p. 174) (titled "Gegensätze").

Emil Nolde made watercolors that are characterized by an unmatched mastery. Using ink and pen, he draws the outlines of the three figures from the apparently randomly placed dabs of paint. The polychrome approach is based on an artistic freedom that Nolde developed in these years and which would characterize all of his later work. The urge to create, to form the object from the brushstroke and the color, is taken to an extreme in the present work. The color-soaked ground develops an own dynamic with its gentle transitions and requires a descriptive drawing. The emphasis on the painterly is contrasted with

the drawn motif and gives the composition its special appeal. When Nolde first presented the "Phantasien" at Ferdinand Möller in Berlin in 1934, they were a sensation, but also subject to controversial discussions. Due to increasing criticism of his "abnormal" and "Negroid" depictions, Nolde, who actually saw himself as a figure painter, increasingly turned to the less incriminating landscape and flower depictions. From 1938 Nolde withdrew himself more and more and painted his "unpainted pictures", the creative basis for which can be found in the compositional solutions he had worked out in the "Phantasien". [AM]

- Watercolor in strong colors from the important series "Phantasien" that Nolde began in 1931
- In the "Phantasien", the artist unites figures from fairy tales and sagas, ghosts and grotesque faces to highly characterful compositions
- Inimitable expressiveness through Nolde's masterly handling of the wet-in-wet watercolor technique
- Significant provenance: Formerly part of the Sprengel Collection, Hanover





505

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Sitzende Bauern (Lagernde Bauern).
Around 1921.

Watercolor and charcoal.

Lower left signed. Verso with inscription "Lagernde Bauern". On cardboard. 35,7 x 50,3 cm (14 x 19.8 in), size of sheet. [AM]

The work is documented at the Ernst Ludwig Kirchner Archive Wichtrach/Bern.

Called up: December 10, 2022 – ca. 18,50 h ± 20 min.

€ 30.000 – 40.000 ^{R/P}
\$ 30,000 – 40,000

- Expressive watercolor in particularly fresh colors
- Kirchner depicts the life of the Davos farmers in vivid colors
- Formerly part of the Carl Hagemann Collection (1867-1940)
- For the first time on the international auctions market (source: artprice.com)

PROVENANCE

- Kunstsalon Ludwig Schames, Frankfurt a.M.
- Collection Carl Hagemann (1867-1940), Frankfurt a.M. (1928, acquired from the above).
- Ever since family-owned.

EXHIBITION

- Kunstwerke aus Kieler Privatbesitz. Gemälde, Zeichnungen, Graphik, Plastik, Kunsthalle zu Kiel, January 16 - February 20, 1955, cat. no. 64.



506

ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

Bergtannen im Winter.
Around 1924.

Watercolor over color chalks.

Lower right signed. On cardboard. 50 x 37,5 cm (19.6 x 14.7 in), the full sheet. [AM]

This work is documented in the Ernst Ludwig Kirchner Archive, Wichtrach/Bern.

Called up: December 10, 2022 – ca. 18,51 h ± 20 min.

€ 25.000 – 35.000 ^{R/P}
\$ 25,000 – 35,000

- Dramatically composed watercolor in bright colors
- Dynamic landscape composition with a particularly atmospheric radiance
- For the first time on the international auction market (source: artprice.com)

PROVENANCE

- Galerie Commeter, Hamburg (1928).
- Kunsthalle Hamburg (acquired from the above in 1928, verso with the stamp, Lugt 1233 and the inventory number "1928/26"). in
- State-owned (in 1937 confiscated from the above in context of the 'degenerate art' campaign, EK no. 5306).Hildebrandt Gurlitt, Hamburg (1940 durch Kauf vom Vorgenannten erworben).
- Dr. Rathke Kunsthandel, Frankfurt am Main.
- Private collection Northern Germany (acquired from the above in 1977).
- Private collection Northern Germany (gifted from the above in 1994).

LITERATURE

- Franz Roh, Entartete Kunst. Kunstbarbarei im Dritten Reich, Hannover 1962, p. 191.
- Anja Tiedemann, Die "entartete" Moderne und ihr amerikanischer Markt. Karl Buchholz und Curt Valentin als Händler verfemter Kunst (Schriften der Forschungsstelle "Entartete Kunst", vol. 8), Berlin 2013, p. 359.
- www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (EK no. 5608).

ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Variation: Kühler Frühling. 1916.

Oil on structured paper, firmly laid on cardboard.

Jawlensky/Pieroni-Jawlensky 799. Lower left monogrammed, inscribed and dated "St. Prex 1915" in bottom center. Verso signed, titled and inscribed "St. Prex 1916 N. 79". 36,1 x 27 cm (14.2 x 10.6 in).

Backing board: 50.2 x 39.4 cm (19.8 x 15.5 in).[AM]

Called up: December 10, 2022 – ca. 18.52 h ± 20 min.

€ 100.000 – 150.000 R/M

\$ 100,000 – 150,000

PROVENANCE

- Artist's studio.
- Emmy Galka Scheyer, Los Angeles.
- Galerie Beyeler, Basel (verso with the label)
- Collection Stanley Barbee, Los Angeles (acquired on December 31, 1963, verso with hand-written sales note).
- Estate of Stanley Barbee, Los Angeles and Honolulu.
- Galerie Beyerle, Basel (1960).
- Galerie Wilhelm Grosshennig, Düsseldorf.
- Dr. Max M. Stern (1895-1982), New York.
- Private collection New York (inherited).

EXHIBITION

- Alexej von Jawlensky 1864-1941, Galerie Beyeler, Basel, January 15 - February 28, 1957, cat. no. 45.
- Alexej von Jawlensky, Stephen Silagy Galleries, Los Angeles, 1958, cat. no. 15.
- Deutsche und französische Kunstwerke des 20. Jahrhunderts, Galerie Wilhelm Grosshennig, Düsseldorf, November 5, 1973 - February 28, 1974, color illu. p. 19.
- Deutsche und französische Kunstwerke des 20. Jahrhunderts, Galerie Wilhelm Grosshennig, Düsseldorf 1974/75, color illu. p. 12.
- Deutsche und französische Kunstwerke des 20. Jahrhunderts, Galerie Wilhelm Grosshennig, Düsseldorf 1975/76, color illu. p. 36.

LITERATURE

- Clemens Weiler, Alexej Jawlensky, Cologne 1959, p. 271, no. 621 (no illu.).
- Hauswedell & Nolte, Hamburg, 1960, lot 94 (with illu.).
- Clemens Weiler, quoted from: Jawlensky, Köpfe, Gesichte, Meditationen, Hanau 1970, p. 155, no. 1220 (here titled "Frühling").

- From Jawlensky's significant first series "Variation on a Landscape Theme", which is highly sought-after on the international market
- Powerful work in cool tones and a light expressiveness
- From the possession of Emmy "Galka" Scheyer, Hollywood, who took over many paintings from Jawlensky to make him famous in the USA

Like hardly any other artist of his time, Alexej von Jawlensky strove for perfection in varying repetitions of the same motif under different temporal and emotional perspectives. The large number of meditations in his oeuvre is obvious evidence thereof. The "Variations on a Landscape Theme", made as of 1914, which include the present work, also bear this signature. As the inscription on the work suggests, it was made, just as the entire series, in the small village of Saint Prex on Lake Geneva. When all Russian natives had to leave Germany with the outbreak of the First World War, Jawlensky and his family found a small house in the town through a friend. Based on the view from the window of the cramped new apartment, he painted the variations of what he saw on a special, linen-textured paper. In his own way of dealing with a painterly problem, he continued to develop this motif over the years with a great wealth of variants. In the course of time he detached himself from what he saw and abandoned real form and color, so that the variations became increasingly "abstract". In retrospect, Jawlensky wrote about his deprived situation in exile: "I had some paint but no easel. I went to Lausanne, twenty minutes by train, and bought a small easel from a photographer for four francs, an easel on which the photographer put his photos. This easel was not at all suitable for painting, but I painted my best works on this small easel for more than twenty years." (quoted from: C. Weiler, 1970, p. 116).

Our depiction may also have been created on this easel, which, in comparison to many other works from the series, gets its special expressiveness through the predominantly cool color palette. This effective use of color, as well as the positioning and arrangement of the depicted forms, impressively shows Jawlensky's efforts to render his memories, associations and feelings in a powerful expression. [AM]



"I started painting my so-called variations on a landscape theme that I saw from my window [...]. Through hard work and utmost tension I gradually attained the right colors and forms to express what my spiritual me demanded. I painted these colorful variations every day, always inspired by the respective vibe of nature in conjunction with my spirit."

Alexej von Jawlensky, Lebenserinnerungen, in: Clemens Weiler, Alexej Jawlensky. Köpfe, Gesichte, Meditationen, Hanau 1970, p. 116.

ALEXANDER KANOLDT

1881 Karlsruhe—1939 Berlin

Straßenbild I. 1913.

Oil on fibreboard.

Koch 13.2. 73 x 51,3 cm (28.7 x 20.1 in).

A very similar painting with a street scene from 1913 is also in existence (Koch 13.3). There is no clear evidence whether the present painting or the other street scene from 1914 were shown in the exhibition at Fritz Gurlit. [AR]

We are grateful to Dr. Michael Koch for his kind expert advice.

Called up: December 10, 2022 – ca. 18,54 h ± 20 min.

€ 50.000 – 70.000 ^{R/P}

\$ 50,000 – 70,000

PROVENANCE

- Private collection Northern Germany (presumably acquired in the 1920s).
- Ever since family-owned.

EXHIBITION

- Kollektionen Schmidt-Rottluff, Alexander Kanoldt, F. A. Weinzheimer, L. L. Wulff, Kunst-Salon Fritz Gurlitt, Berlin, April 16 - May 10, 1914, presumbaly cat. no. 18.
- Herbstausstellung, Vereinigung für Neue Kunst, Frankfurt a. Main, 1917, presumbaly cat. no. 41.
- XII. Sonderausstellung: Neue Münchener Kunst, Kestner Gesellschaft, Hanover, December 1, 1917 - January 4, 1918, cat. no. 53.
- IV. Ausstellung, Neue Secession, Munich, summer 1918, cat. no. 57.

“The ‚spiritual‘ is the main condition of the work – the ‘spiritual vision’ remains. This has got to be what makes the artwork original and not the optically perceptible nature.”

Alexander Kanoldt, 1912, quoted from: Museum für Neue Kunst (ed.), Alexander Kanoldt, Freiburg i. Br. 1987, p. 198.

Alexander Kanoldt, born in Karlsruhe in 1881, came to Munich in 1908, where he founded, together with Alexej von Jawlensky, Wassily Kandinsky and Gabriele Münter, the “New Munich Artists’ Association”, a forerunner of the “Blauer Reiter”, in 1909. Around 1910, Kanoldt created his first views of Munich in the vicinity of Nikolaiplatz in Schwabing, including our work from 1913. Only a few of these works have survived and are only known from black-and-white illustrations. This is the first time that the present work “Straßenbild I” (Street Picture I) is shown in color. It shows a section of a street with a kiosk, small walking figures and dark green trees from an elevated point of view. The street’s exact location can’t be identified, it is also possible that the artist composed the street scene from imagination. However, as Michael Koch describes it, the artist’s street pictures of this time were

not “about an authentic depiction of the local situation, but about the reproduction of a picture from imagination solely guided by the artistic need for expression” (quoted from: Michael Koch, Alexander Kanoldt Catalogue raisonné of the paintings, Munich 2018, p. 22). In the reduction to surfaces and forms, while maintaining a consciously restrained colorfulness, he achieved a synthesis of his preoccupation with Cubism and with the constructive approaches of Paul Cézanne. Kanoldt’s artistic career in Munich was abruptly interrupted by the outbreak of war. In the years from 1914 to 1918 he served in the military. In 1924, during a longer stay in Italy, he created his first multi-perspective architectural landscapes, which represent a new beginning in Kanoldt’s work that would ultimately make him one of the most important representatives of New Objectivity. [AR]



EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Dampfer unter gelbem Himmel. 1946/48.

Watercolor.

Signed in lower right. On Japon. 33,5 x 44,7 cm (13.1 x 17.5 in), the full sheet. [SM]

Accompanied by a photo expertise issued by Prof. Dr. Manfred Reuther, then director of Foundation Seebüll Ada and Emil Nolde, from September 21, 2016.

Called up: December 10, 2022 – ca. 19.34 h ± 20 min.€ 60.000 – 80.000 ^{R/D, F}

\$ 60,000 – 80,000

PROVENANCE

- Private collection (1959-2016).
- Private collection.

LITERATURE

- Stuttgarter Kunstkabinett Roman Norbert Ketterer, 33rd auction, Modern Art, May 30, 1959, lot 659, with black-and-white illu., plate 57.

“I saw the excited and wild beauty, which in the evening draws its fingers of fire across the arch of the sky in the last floating strips of cloud, fading in blazing, glowing colors. I felt the sultriness of the hour, I felt it like embers and sparks, painting, painting in a lifelike, most obedient sensitivity, obeying orders I had received.”

Emil Nolde, quoted from: Emil Nolde. Mein Leben. Cologne, DuMont Buchverlag 1976, p. 378.

When Emil Nolde and his wife Ada first settled in Utenwarf and later in Seebüll, he increasingly focused on the surroundings to find the subject for his art. This special land between the seas would serve Nolde as an inexhaustible source of inspiration – the unique marsh landscape, the lush cottage gardens that could be found around every home and ultimately the sea itself. For Nolde, the sea was an elementary force that deeply impressed him. The peculiarities of this motif offered him unlimited possibilities, especially in the watercolor technique. The color's richness and boisterous energy became the essential means of expression. When set free, a virtuoso play of exploding color tones unfolded, becoming a natural phenomenon in the picture itself.

Nolde's interpretations of landscape, sea and sky are always interpretations of his own mood. He did not see the landscape in the sense of a realism dressed in expressive colors that appears new and exciting. His landscapes are permeated by the desire to identify the

- A manifestation of the ideals of Expressionism
- A magnificent play of colors and dissolving forms color takes center stage
- Nolde comes closest to abstraction in his seascapes
- A similar watercolor is in possession of the Nolde Foundation, Seebüll

metaphysics inherent in nature and to make them perceptible and comprehensible for the observer. He chose the watercolor technique for its properties. As it is fluid by nature, it suited his wish to convey the dynamism of nature the most. Allowing the images to develop naturally as his brush meets the paper, Nolde worked in a way where color creates form, a true manifestation of the ideals of Expressionism. Through the glowing colors and the simplified forms bordering on abstraction, Nolde succeeded in giving his atmospheric compositions a strong emotional and spiritual resonance. Sky and sea merge into one, the forms flow into one another in a magical play of colors. Where do they begin? Where do they end? The dramatic sky seems to almost overwhelm the small steamer, which remains the only fixed point in this vast ocean of color. It is just a small actor on a stage that solely belongs to the fascinating forces of nature. Therein lies her beguiling beauty, which Nolde brings to paper like no other. [SM]

© Nolde-Stiftung Seebüll 2022



CHRISTIAN ROHLFS

1849 Niendorf/Holstein – 1938 Hagen

Der Onkel. 1928.

Tempera on canvas.

Vogt 717. Barely legibly monogrammed in lower right. Once more signed, titled and inscribed with the location on the reverse. 100,5 x 59 cm (39.5 x 23.2 in).

The date mentioned by Vogt in the catalog raisonné is just barely visible.

With a stamp on the stretcher's reverse.

Called up: December 10, 2022 – ca. 18.56 h ± 20 min.

€ 50.000 – 70.000 ^{R/D}

\$ 50,000 – 70,000

PROVENANCE

- Christian-Rohlfs-Museum (since 1934: Städtisches Museum - Haus der Kunst), Hagen (until 1937).
- State-owned (confiscated from the above in context of the ‚degenerate art‘ campaign in 1937, EK no. 14186).
- Bernhard A. Böhmer, Güstrow (obtained from the above in an exchange in 1940, until 1945).
- Wilma Zelck, Rostock, Berlin, Hamburg (since 1945, estate administration of the above).
- Peter B. Böhmer, Hamburg (obtained from the above in 1953/54, until 1959: Stuttgarter Kunstkabinett, November 20/21, 1959).
- Private collection North Rhine-Westphalia (acquired from the above in 1959).
- Private collection Northern Germany.

EXHIBITION

- 96. Große Kunstausstellung, Kunstverein Hanover, 1928, cat. no. 284.
- Christian Rohlfs. Gemälde, Aquarelle, Galerie Ferdinand Möller, 1929, issue 2, cat. no. 10.
- Christian Rohlfs, Museumsverein Duisburg, 1929, cat. no. 35 (here dated 1925).
- Christian Rohlfs, Schleswig-Holsteinischer Kunstverein, Kunsthalle Kiel, 1930, cat. no. 27.
- Entartete Kunst, Städtische Galerie, Nuremberg, September 7-21, 1935.
- Entartete Kunst, Haus der Kunst, Dortmund, November 11 - December 8, 1935.
- Christian Rohlfs, Kunstverein für die Rheinlande und Westfalen, Kunsthalle Düsseldorf, April 12 - May 15, 1960, cat. no. 81 (here dated 1924).

LITERATURE

- www.geschkult.fu-berlin.de/e/db_entart_kunst/datenbank (EK no.: 14186).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, 34th auction, Stuttgart, November 21, 1959, lot 807 (here dated 1924, with illu. plate 101).
- Villa Grisebach, 179th auction, Berlin, November 25-27, 2010, lot 37 (with illu.).
- Meike Hoffmann (ed.), Ein Händler „entarteter“ Kunst. Bernhard A. Böhmer und sein Nachlass, Berlin 2010, cat. no. II.372.

- **A scene in warm hues that emanates closeness and intimacy**
- **The year it was made it was shown in public and featured in many exhibits during the artist's lifetime**
- **Works by the artist can be found in many acclaimed collections, among them the Museum of Modern Art, New York, and the Louvre in Paris**

Christian Rohlfs, born in 1849, was almost 80 years old when he painted “Der Onkel” (The Uncle). Despite his old age, his late creative period from 1927 to 1938 is characterized by a painting style of great expressiveness and mostly strong colors. Repeatedly, the works of this decade of his life have been described as the essence of his artistic creativity, which steadily evolved from influences of Realism and Impressionism through Expressionism to his characteristic style of the late period. In his pair of figures of uncle and child, warm, earthy tones predominate, and yet the artist's expressive, late painting style can be clearly seen here. Rohlfs developed the motif from the network of lines in impasto application of paint and with numerous, superimposed brushstrokes, finally highlighting individual parts in bright red. Although the two figures are clearly recognizable, they also appear to be dissolving at the same time. A confusing game between the comprehensible and the incomprehensible begins to unfold, which is also continued in the pair of figures, who turn to each other in trust. It seems as if the full attention lies on the relationship between the two figures. The old man, leaning on a walking stick, gazes at the child at his feet, who turns its head towards the uncle. But the doll with dark, demonic eyes in the child's arms looks beyond the picture, involving the environment in the action. It is difficult to interpret its expression and the role it plays in the constellation of figures. It appears all too human and reinforces the effect of Christian Rohlfs's portraits, which Paul Vogt described in 1958 as follows: “His peasants and strollers, crooks, lovers, dancers and acrobats seem to come from an in-between world - half fairy tale, half reality.” (Paul Vogt, Christian Rohlfs, Recklinghausen 1958, p. 10). The painting “Der Onkel” also skillfully plays with this quiet ambivalence, and keeps the viewer's imagination engaged with deciphering the real and the imaginary. [AR]



EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Rothhaarige (Stephanie Wiesand). 1947.

Watercolor.

Lower right signed. On Japon. 45,6 x 35,1 cm (17,9 x 13,8 in), size of sheet.

Accompanied by a photo expertise from Prof. Dr. Manfred Reuther, Klockries, dated October 23, 2022. The work is registered in his archive under the number "Nolde A - 253/2022".

Called up: December 10, 2022 – ca. 18,58 h ± 20 min.

€ 90.000 – 120.000 R/D, F

\$ 90,000 – 120,000

PROVENANCE

· Stephanie Wiesand, Baden-Baden (gifted from the artist).

· Private collection Norther Germany (since 2003, Galerie Bierhinkel, Rheinau-Freistett).

The inspiring exchange with dancers, musicians, poets and actors was a significant incentive for Emil Nolde's artistic exploration, also in earlier creative periods. When the painter met the young actress Stephanie Wiesand (1912 – unknown) in the North Sea spa St. Peter-Ording in 1947, an intensive acquaintanceship developed between the two, which was accompanied by lively correspondence. The time they spent together at the North Sea was characterized by an intensive exchange: After the dramatic loss of his wife Ada a year earlier, Wiesand read the artist his memoirs and comforted him.

The present watercolor was probably created during one of the encounters between Wiesand and Nolde in this context. Here Nolde characterizes the actress with strong orange-red hair and blue contour lines and facial features, with a particular emphasis on the delicately executed eyes. The delicately differentiated mouth clearly stands out in its colorfulness. The sparse use of details enables Nolde to increase the expressiveness of face and colors. The resulting presence of the portrayed actress seems almost tangible due to the delicate, sculptural and yet seemingly spontaneous modeling. This extraordinary work is impressive proof of Emil Nolde's pronounced ability to reproduce delicate mood values in his portraits. In a letter to the sitter, the artist expresses himself in a significant way: "I just ask you not to say that it's you, it's not a portrait, it's just



Foto: Erika Haendler-Krah

Stephanie Wiesand in "Iphigenie in Delphi" by Gerhart Hauptmann, Kiel 1942/43.

a little picture" (Emil Nolde in a letter to Stephanie Wiesand from December 4th, 1949). Rather than describing the external characteristics of the person shown, Nolde is more interested in moods and emotions, in order to make the subjective impression of those portrayed tangible and effective. In the series of such portraits, this extraordinary sheet is a representation of unique presence and direct expressiveness. [AM]

- Expressive watercolor in fiery coloring
- Through the execution in reduced manner and expressive colors, the representation unfolds an almost tangible presence
- Characterful portrait of the German actress and photographer Stephanie Wiesand
- In 1947, Nolde made the acquaintance of Wiesand in St. Peter-Ording, an encounter that would be formative for both
- Still that year he sent the portrait to the actress as a Christmas present



KARL SCHMIDT-ROTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

Der rote Stuhl. 1951.

Oil on canvas.

Grohmann S. 233/306. Signed in lower right. Verso once more signed, titled and inscribed with the work number "516" as well as "gewachst". 101 x 76,2 cm (39.7 x 30 in). [AR]

The work is documented in the archive of the Karl and Emy Schmidt-Rottluff Foundation, Berlin.

Called up: December 10, 2022 – ca. 18,59 h ± 20 min.

€ 120.000 – 150.000 ^{R/D,F}

\$ 120,000 – 150,000

PROVENANCE

- Berthold and Else Beitz Collection (directly from the artist).
- Private collection Northern Germany (inherited from the above).

EXHIBITION

- Karl Schmidt-Rottluff, Kestner Gesellschaft, Hanover, April 8 - May 11, 1952, cat. no. 36.
- Karl Schmidt-Rottluff. Neue Werke - Gemälde, Tuschblätter, Graphik, Galerie Ferdinand Möller, Cologne, May 1953, cat. no. 5 (with illu., with the label on the reverse).
- Karl Schmidt-Rottluff zum 70. Geburtstag. Gemälde, Aquarelle, Zeichnungen, Graphik, Skulpturen, Kunsthalle zu Kiel, Kiel, June 20 - July 25, 1954, cat. no. 56.
- Karl Schmidt-Rottluff zum 70. Geburtstag. Schloss Charlottenburg, Berlin, September 20 - October 10, 1954, cat. no. 92.
- Fränkische Galerie, Nuremberg, 1954, cat. no. 74.
- Städtische Galerie, Duisburg, 1955, cat. no. 47.

“I think most paintings are about procedures; I always wanted to show the being and the calm and quiet life of the things.”

Karl Schmidt-Rottluff, 1960, quoted from: Hans Kinkel, Das stille Leben der Dinge, in: Gunther Thiem (ed.), Schmidt-Rottluff. Retrospektive, Munich 1989, pp. 69-70.

- With the painting “Der rote Stuhl” the artist allows a peek into his studio
- Extraordinarily modern in terms of colors, perspective and image section
- Part of the renowned collection of Berthold and Else Beitz
- For the first time offered on the art market
- Shown in many exhibition during the artists's lifetime



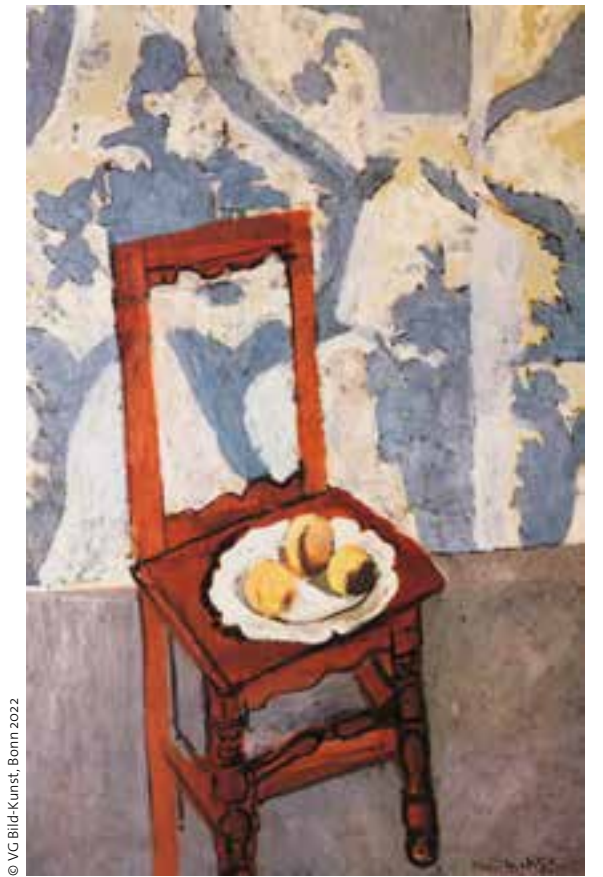


Karl Schmidt-Rottluff, Im Atelier, 1950, oil on canvas, Brücke-Museum Berlin.

© VG Bild-Kunst, Bonn 2022



Vincent van Gogh, Gauguin's Chair, 1888, oil on canvas, Van Gogh Museum, Amsterdam.



Henri Matisse, La chaise aux pêches, around 1918, oil on canvas, presumably privately-owned

© VG Bild-Kunst, Bonn 2022

Karl Schmidt-Rottluff and the post-war period

For Karl Schmidt-Rottluff, whose Berlin studio was destroyed in an air raid in 1943, the period after the end of the Second World War was characterized by great uncertainties. In a letter to the artist Curt Stoermer from 1945 he wrote: "All that remained was an unimaginable chaos, and it took me the last bit of strength to sort it out. Although we were among the survivors, there is not much else left." (quoted from: Gunther Thiem (ed.), Schmidt-Rottluff. Retrospective, Munich 1989, p. 100). Together with his wife Emy, Schmidt-Rottluff initially lived penniless in his parents' home in Rottluff near Chemnitz, where the most necessary things were difficult to obtain, not to mention painting utensils. The situation only improved again when the artist accepted a professorship at the Academy of Fine Arts in Charlottenburg and returned to Berlin in 1946. Although he was quite involved in his teaching activities, he soon worked on new works in which he tied in with his expressionist phase. As he got older, however, he began to put increasing focus on his immediate surroundings and his personal environment. Depictions of figures became rarer, and they were replaced by still lifes and interiors. "Der rote Stuhl" (The Red Chair) from 1951 can also be assigned to these works, which give us private insights into the artist's life. In addition, the purity and power of the colors returned with great intensity. In contrast to his earlier works, however, these are now more differentiated and structure the exceptionally modern pictorial compositions into large areas.

The studio at the "Blaue Haus" in the Taunus mountains

In the post-war period, the artist, whose work had been inspired by foreign places since the "Brücke" period, began to travel more frequently again. He first stayed in the Taunus mountains with Hanna Bekker vom Rath in 1932 and would regularly return after the war. Over the years, the painter and collector became a close friend of the Schmidt-Rottluffse. She lived in a multi-storey house in Hofheim, which is also called the "Blaues Haus" (Blue House) because of its striking exterior. Even during the Nazi period it offered artists a retreat where they could live and work there in seclusion. The house is surrounded by a large garden and a studio with a large window on the upper floor. It can be assumed that our painting "The Red Chair" was also created here, because it shows strong parallels to a self-portrait by the artist from 1951 entitled "Im studio" (In the Studio) (fig.). Both works show a large easel in the right, the kind of easel found in the "Blue House". The striking window in the background also refers to the premises of Hanna Bekker vom Rath im Taunus. Today some works from her collection are at the Städel Museum in Frankfurt am Main, including a wooden sculpture by Karl Schmidt-Rottluff and a painting by Alexej von Jawlensky.

The chair as a motif in art

In the history of painting, the chair in all its forms and colors is not a rare motif. It can be found time and again, especially in interiors and portraits. In most cases, however, the piece of furniture only plays a secondary role, serving as a seat for the sitter or is part of a historical interior design. Only a few artists have devoted their full attention to the chair, but they include great names in art history such as Vincent van Gogh (1888), Henri Matisse (1918) and Roy Lichtenstein (1997). Moved to the center of the depiction, the chairs become the main motif in their works, and all attention is initially focused on their static nature. However, they are often to be understood as placeholders, as in the case of Vincent van Gogh, who does not explicitly depict his friend Paul Gauguin, but who subtly implies his presence with the title "Gauguin's Chair". Henri Matisse's peaches also give the impression that the fruit that has only been put aside temporarily is about to be picked up again at any moment. Whether Roy Lichtenstein's chair, broken down into the typical lines and dots of Pop Art, would actually hold a person is questionable. On the other hand, Karl Schmidt-Rottluff's red wicker chair in the anteroom of the studio with the expectant easel in the background seems like an invitation to take a seat and watch the artist create his art.

Roy Lichtenstein, Interior with Chair, 1997, color silkscreen.



© VG Bild-Kunst, Bonn 2022

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

**Dahlienblüten und Stiefmütterchen.
Around 1945/1948.**

Watercolor and opaque colors.

On Japon. 19,4 x 13,8 cm (7,6 x 5,4 in), the full sheet. [AR]

Accompanied by a photo expertise (in copy) from Prof. Dr. Manfred Reuther, Foundation Seebüll Ada and Emil Nolde, dated May 31, 2002.

*Called up: December 10, 2022 – ca. 19.00 h ± 20 min.***€ 30.000 – 40.000** R/D, F

\$ 30,000 – 40,000

PROVENANCE

- Galerie Margaret Heuser, Düsseldorf.
- Private collection Wuppertal (acquired from the above in 2003)
- Private collection North Rhine-Westphalia (inherited from the above).

- Large-size staged blossoms in a small format work
- Emil Nolde eternalizes the summer flowers' fugacious splendor in bright watercolors
- A comparable sheet is part of the collection of the Nolde Foundation in Seebüll



© Nolde Stiftung Seebüll 2022

OSKAR KOKOSCHKA

1886 Pöchlarn/Lower Austria – 1980 Montreux

Blumenstilleben. 1964.

Watercolor.

Signed and dated in bottom center. On Arches wove paper (with watermark). 50 x 65,7 cm (19,6 x 25,8 in), the full sheet. [CH]

We are grateful to Dr. Alfred Weidinger, Linz, for his kind expert advice. The work will be included into the forthcoming catalogue raisonné.

Called up: December 10, 2022 – ca. 19.02 h ± 20 min.€ 40.000 – 60.000 ^{R/D, F}

\$ 40,000 – 60,000

PROVENANCE

- Private collection Northern Germany (presumably acquired in the 1960s).
- Ever since family-owned.

- **Extremely rare full-sheet watercolor**
- **Kokoschka renders the delicate watercolor on the paper without a preliminary drawing**
- **Drawings and watercolors by the artist can be found in the world's most renowned museums and collections, among them the Metropolitan Museum, New York, Tate Gallery and the Victoria & Albert Museum, London, the Centre Pompidou, Paris, and the Bavarian State Painting Collection, Munich**
- **His late creative period was extremely successful: in 1948 participation in the Venice Biennial, in 1955, 1959 and 1964 participation in documenta I, II and III as well as the grand retrospective exhibitions at the London Tate Gallery in 1962 and the Belvedere in Vienna in 1971**

Depictions of trees and flowers played an increasingly important role in Oskar Kokoschka's work, especially in later decades. As early as in 1925 he created a number of flower still lifes in oil, but his flower watercolors, which are so famous today, were not created until the 1940s after he had fled and emigrated to Great Britain. During the then difficult, challenging war years, the artist devoted himself to floral motifs with great pleasure. Their universal pictorial language allowed him to continue working as a painter in England: "I had to keep practicing my eyes and my hands, especially when, after the snow had melted, snowdrops, crocuses, hyacinths, daffodils and tulips bloomed in the first sunlight. Opened eyes, every day became an experience." (Oskar Kokoschka, quoted from: ex. cat. Kokoschka als Zeichner, Staatliche Kunstsammlungen, Dresden, 2011/2012, p. 180) In the early 1950s, Kokoschka and his wife Olda moved to Villeneuve

on Lake Geneva. Their house, the "Villa Dolphin", was surrounded by a large garden that would serve the artist as a rich source of inspiration. The depiction of the fauna that surrounded him seems to have fascinated and interested him also because of a deeper environmental awareness. In the 1970s, for example, he sent an 'environmental greeting' to the canton of Vaud, stating "he had great hopes that the next generation will still have a chestnut tree in bloom instead of a new car park, instead of a skyscraper made of concrete" (ibid.) In any case, Kokoschka's later floral watercolors are by no means lovely depictions of a well-known, everyday motif. Instead, the painter creates – as in the full-page watercolor from 1964 offered here – an open, relaxed, light composition from delicate and strong, pastel and rich color surfaces, in which he even partially crosses the border to abstraction. [CH]



EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Marschlandschaft. Around 1930.

Watercolor.

Signed in lower right. 33 x 47,5 cm (12.9 x 18.7 in), the full sheet.

Accompanied by a photo expertise issued by Prof. Dr. Manfred Reuther October 10, 2022. The watercolor is registered at the Archive Reuther with the number "Nolde A - 251/2022".

Called up: December 10, 2022 – ca. 19.03 h ± 20 min.

€ 50.000 – 70.000 ^{R/D, F}

\$ 50,000 – 70,000

PROVENANCE

· Galerie Valentien, Stuttgart.

· Private collection Southern Germany (since 1974).

- Large sheet in rich colors
- Family-owned for nearly 50 years
- Characteristic motif in the artist's typical atmospheric denseness

Emil Nolde's atmospheric watercolors attest to his position as the greatest colorist of the 20th century. In this field he achieved a mastery that has remained inimitable until today. In the summer of 1926, Nolde and his wife Ada discovered Seebüll, a marshy landscape near the German-Danish border. Attracted by the northern landscape with its floodplains and seemingly endless horizons, the artist built his house in Seebüll to follow the course of nature and the path of the sun. The tremendous view from Seebüll, the changing weather conditions and the artist's carefully tended flower garden became

an important source of inspiration. Above all, the rather unspectacular flat Frisian landscape inspired him to inimitably intense and atmospheric watercolors, which became characteristic of the German expressionist. No one before him had seen this landscape this way and had depicted it with such a strong sympathy. Nolde lifted the northern landscape into a mystical transfiguration, subjecting the color palette entirely to his genius and thus creating a completely new image of it. It is not about spectacular topographical features. It is about the sky and the flat landscape that determine the picto-

rial event. But they do so in such an unusual way that everything we know about this landscape is eclipsed. We feel the vastness of the lush green meadows, our eyes can wander into the distance, and our minds are allowed to ease. "There are people who absolutely cannot understand that we, despite the options we have, prefer to live in this flat, 'boring' area, where there are no forests and no hills or mountains, and not even trees on the banks of the small waters. This is probably how all the fast passing travelers think. - Our landscape is modest, far from anything intoxicating, lush, we know that,

but the intimate observer gets infinitely quiet, intimate beauty, austere grandeur and stormy wild life in return for his love." (Emil Nolde, *Reisen, Ächtung, Befreiung: 1919-1946*, Cologne 1978, p. 9). Emil Nolde remained faithful to his North German homeland throughout his life as a painter. The watercolors he created there are an expression of the artist's deeply felt and lifelong reverence for nature. [SM]



© Nolde-Stiftung Seebüll 2022

EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Tulpen. 1940s.

Watercolor.

Lower right signed. On Japon. 35,5 x 47,2 cm (13,9 x 18,5 in), the full sheet.

Accompanied by a photo expertise issued by Prof. Dr. Manfred Reuther, Foundation Seebüll Ada and Emil Nolde, dated October 15, 2001.

Called up: December 10, 2022 – ca. 19.04 h ± 20 min.

€ 80.000 – 120.000 R/D, F

\$ 80,000 – 120,000

PROVENANCE

- Foundation Seebüll Ada and Emil Nolde.
- Galerie Margaret Heuser, Düsseldorf.
- Private collection Wuppertal (acquired from the above in 2005)
- Private collection North Rhine-Westphalia (inherited from the above).

- Airy and fascinating composition in subtly balanced colors
- Emil Nolde is considered one of the 20th century's greatest watercolorists
- His flower arrangements are among the most sought-after subjects in his oeuvre

“The blooming colors of the flowers and their purity, I loved them. I loved the flowers in their destiny: sprouting, blooming, glowing brightly, making happy, withering, ending discarded in the pit. Our human destiny is not always that logical and beautiful [...]”

Emil Nolde, quoted from: Martin Urban, Emil Nolde. Blumen und Tiere. Aquarelle und Zeichnungen, Cologne 1965, pp. 7-8.

The basis for Emil Nolde's love of flora and fauna can be found in his childhood as the son of a north German farmer. From early on he helped his mother in the garden and made first attempts at painting flowers and gardens. After an apprenticeship as a furniture draftsman and wood carver in Flensburg from 1884 to 1888, he moved to St. Gallen for an apprenticeship in industrial drawing. Although the Swiss mountain landscape differs greatly from the lowlands of the German-Danish border area, Nolde's closeness to nature remained unmistakable in his landscape watercolors and the depictions of

local farmers. Despite rejection from the academy, he remained true to his decision to establish himself as a painter and attained his own style through Adolf Hölzel's private painting school in Dachau, the Académie Julien in Paris at the turn of the century and his experiences in Berlin's big city life. After spending several summers on the island of Föhr, the landscape became increasingly important in his oeuvre as of 1916, especially after he had acquired the plot in Seebüll in North Frisia in 1927, where he and his wife Ada would settle for good. Henceforth still lifes of flowers occupied a special rank. While

he tried to capture a seemingly endless abundance of blossoms in oil on canvas in his early flower paintings, his later watercolors appear as true witnesses of nature. Most of the time he works were executed in his typical technique of wet-in-wet painting right in the middle of his own garden in Seebüll. The layout of his garden was particularly important to him, he rejected the first drafts and came up with the idea of creating the new garden from his wife's and his initials, A and E, connected by a small water feature. This testifies to the deep meaning of the garden, especially as an inexhaustible source

of inspiration. The tulip arrangement is also characterized by a balanced and cheerful color composition. Radiant and in a virtuoso composed confusion, they stretch their heads into the sunny yellow background and cast their shadows. The spontaneous impression of a spring day in Seebüll can also be experienced by the viewer. Nolde's love of nature, which should accompany him throughout his life, finds expression in the present work. [AW]



© Nolde Stiftung Seebüll 2022



- Flower still life in strong colors from the artist's late creative period
- Graceful composition in Rohlf's inimitable style
- His works are at international museums like the Museum of Modern Art, New York, and the Louvre, Paris

517

CHRISTIAN ROHLFS

1849 Niendorf/Holstein – 1938 Hagen

Herzblattlilien auf rotem Grund.
1934.

Tempera and pastel chalks.
Not in Vogt. Lower right monogrammed and dated. On structured Fabriano wove paper (with watermark). 58,6 x 44,5 cm (23 x 17,5 in), the full sheet. [AM]

With a written confirmation of authenticity from the Christian Rohlf's Archive at Osthaus Museum Hagen from October 25, 2022. The work will be included into the archive with the number CRA 234/22.

Called up: December 10, 2022 – ca. 19.06 h ± 20 min.

€ 20.000 – 30.000 ^{R/D}

\$ 20,000 – 30,000

PROVENANCE

- Private collection Germany.
- Private collection Southern Germany (inherited from the above in 1986).

518

ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Stilleben: Blumen in blauer Vase.
1936.

Oil on canvas-structured paper, laid on cardboard.

Jawlensky/Pieroni-Jawlensky 2046. Lower left monogrammed and lower right dated. Verso of the cardboard signed, dated "1936 IX" and inscribed "N 4" as well as inscribed by a hand other than that of the artist.

17,2 x 12,7 cm (6,7 x 5 in). [AM]

Called up: December 10, 2022 – ca. 19.07 h ± 20 min.

€ 30.000 – 40.000 ^{R/N}

\$ 30,000 – 40,000

PROVENANCE

- Clara Gans, Kronberg / Dornach (acquired directly from the artist in 1936).
- Private collection (inherited from the above, until 1959).
- Galerie Thomas, Munich (1978).
- Private collection Rhineland-Palatinate (until 1981: Wolfgang Ketterer).
- Galerie Wilhelm Großhennig.
- European private collection (until 1999: Christie's London).
- Private collection Italy/France (acquired from the above in 1999).

EXHIBITION

- Galerie Thomas, München, Alexej Jawlensky, Zeichnungen, Aquarelle, Miniaturen, Bilder, February - March 1978 (cat. no. 84, illu. on p. 3).

LITERATURE

- Galerie Wolfgang Ketterer Munich, auction 47, June 1, 1981, lot 676 with color illu.
- Christiés London, Live Auction 6168: German Pictures, October 7, 1999, lot 139.



- Expressive, light-flooded still life in nuanced colors
- Striking depiction in an exciting duct
- Made the same time as the series of the Meditations



519

ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

Stillleben mit Fayenceteller und Früchten. Ca. 1931.

Oil on cardboard.

Jawlensky/Pieroni-Jawlensky/Jawlensky 1379.

Verso inscribed by a hand other than that of the artist. 16 x 22 cm (6.2 x 8.6 in).

Called up: December 10, 2022 – ca. 19.08 h ± 20 min.

€ 60.000 – 80.000 R/P

\$ 60,000 – 80,000

PROVENANCE

- Private collection Wiesbaden.
- Aenne Abels, Cologne.
- Private collection Hamburg (acquired from the above in 1957).
- Private collection Hesse (through inheritance from the above in the 1980s).

- For the first time offered on the international auction market
- Owing to the unusual image section, Jawlensky takes the classic still life subject to a new level
- Form and color are determinant, while the background barely shows spatial references

Alexej von Jawlensky was occupied with the still life at an early point in his artistic career, in particular with the apple still life. In these works, the influence of Late Impressionism can still be seen. From 1911 on, the human face moved to the center of his artistic work, which he explored in an obsessive frenzy. In the last years of his life, which were dominated by illness, he returned to the genre of the still life. Totally immersed in his painterly "Meditations," Jawlensky's recourse to early creations seems like a reminiscence of happier times. "My friends, the apples, which I adore for their lovely, red, yellow, purple and green dresses and on different backgrounds, are no longer apples to me. Their hues and their bright colors on a sober background merge into a harmony permeated with dissonances and they sound to my eye like a music that puts me in the mood of my soul. Apples, trees, human faces are only hints for me to see something else in them: the life of color captured by passion, by someone in love." (Quoted from: Clemens Weiler, Köpfe, Gesichter, Meditationen, 1997, p. 121) [SM].



520

KARL HOFER

1878 Karlsruhe – 1955 Berlin

Birnen auf Porzellanteller.
Around 1930.

Oil on cardboard.

Wohlert 935. Lower left monogrammed (in ligature). 30,5 x 39,8 cm (12 x 15.6 in). [KT]

Called up: December 10, 2022 – ca. 19.10 h ± 20 min.

€ 20.000 – 30.000 R/N, F

\$ 20,000 – 30,000

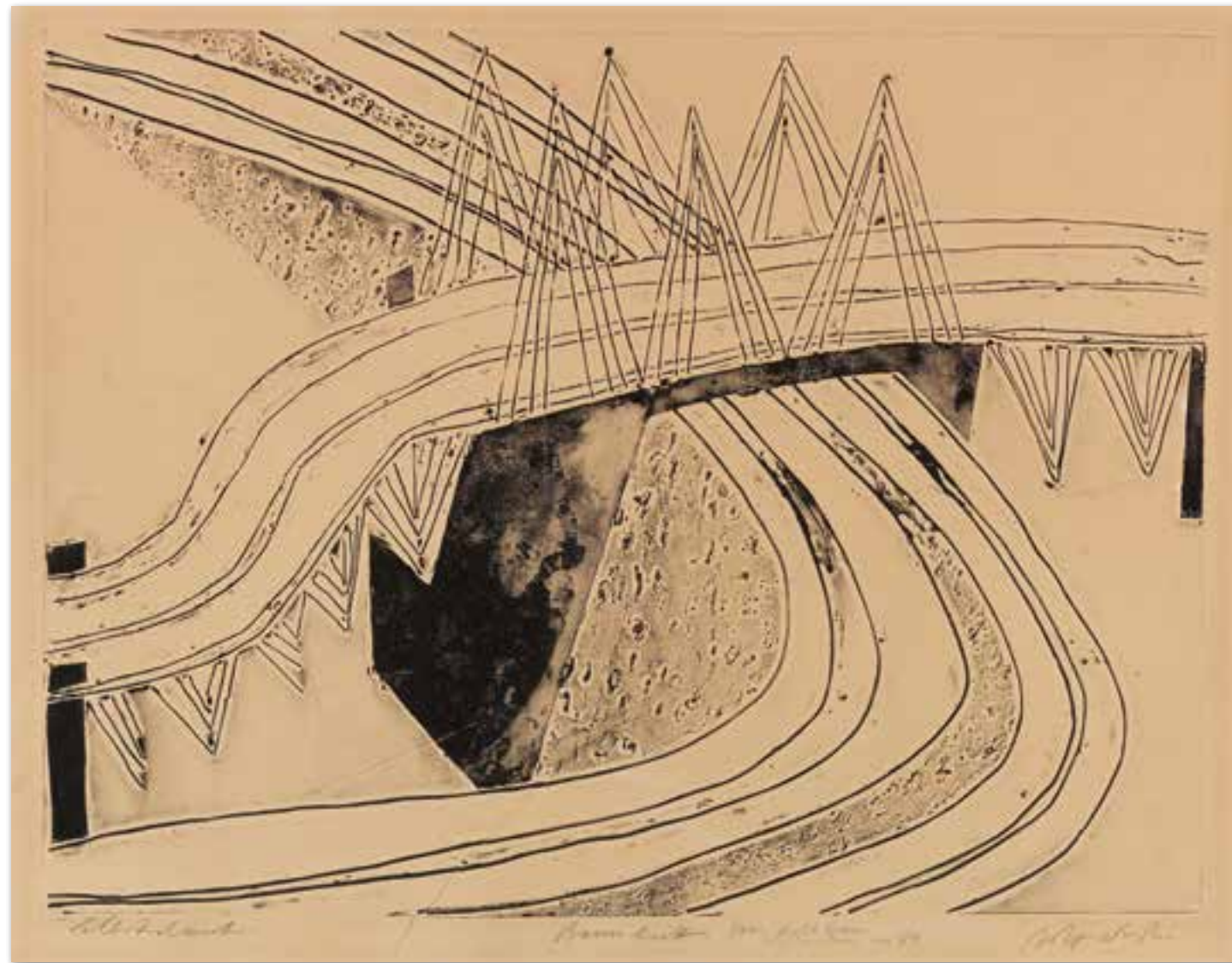
PROVENANCE

- Collecion Lily Grage neé Curtz.
- Collection Konrad and Annalise Hager, Hamburg.
- Private collection USA (obtained from the family).

LITERATURE

- A. B. Rasmussen, Copenhagen, auction 95, 1985, p. 6, lot 23 (with illu.).
- Kunstpreisverzeichnis, 13.1957/58, p. 330.

- Excellent provenance, from the collection of Konrad and Annalise Hager, Hamburg, who were close friends of the artist
- An homage to Cézanne, the master of the fruit still life
- Hofer's still lifes are fascinating for their composition and the unusual nuances
- Karl Hofer's works are in renowned German and international collections, among them the Bayerische Staatsgemäldesammlungen, Munich, the Museum of Modern Art, New York, and the National Gallery of Art, Washington, D.C



521

ROLF NESCH

1893 Oberesslingen – 1975 Oslo

Barmbek. 1932.

Metal print.

Helliesen/Sørensen 449. Signed, dated, titled and inscribed "Selbstdruck" as well as dedicated. One of at least 8 known copies. On firm copper plate printing paper. 45 x 59,6 cm (17,7 x 23,4 in). Sheet: 50 x 64,8 cm (19,2 x 25,5 in).

From the important series "Hamburger Brücken", first on public display at Galerie Commeter in Hamburg in October 1932.

Other copies are at, among others, the Graphische Sammlung der Staatlichen Museen zu Berlin and the Los Angeles County Museum of Art. The printing plates are part of the Graphische Sammlung der Hamburger Kunsthalle. [JS]

Called up: December 10, 2022 – ca. 19.11 h ± 20 min.

€ 15,000 – 20,000 R/D, F

\$ 15,000 – 20,000

- The series "Hamburger Brücken" is considered the key work of Nesch's technically innovative print art, it is his first attempt at the metal print
- Very rare, to date only two other copies have been offered on the international auction market (source: artprice.com)
- Today four of the eight known proofs are museum-owned
- Presumably the only copy of this particularly expressive composition that is dated and dedicated
- Part of a Northern German private collection since it was made
- Impression with rich contrasts and a plastic line relief

PROVENANCE

- Private collection Hamburg (obtained from the artist in 1932).



522

ROLF NESCH

1893 Oberesslingen – 1975 Oslo

Überseebrücke. 1932.

Color metal print.

Helliesen/Sørensen 464. Signed, dated, titled and dedicated. One of at least ten known copies. On firm copper plate printing paper. 44,8 x 59,4 cm (17,6 x 23,3 in). Sheet: 50 x 67,8 cm (19,2 x 25,5 in). From the important series "Hamburger Brücken", first on public display at Galerie Commeter in Hamburg in October 1932.

Another copy is part of the Graphische Sammlung at the Kunsthalle Bremen. [JS]

Called up: December 10, 2022 – ca. 19.12 h ± 20 min.

€ 15,000 – 20,000 R/D, F

\$ 15,000 – 20,000

- The series "Hamburger Brücken" is considered the key work of Nesch's technically innovative print art, it is his first attempt at the metal print
- Very rare, to date only two other copies have been offered on the international auction market (source: artprice.com)
- Part of a Northern German private collection since it was made
- Hand-colored on the plate in wonderful pastel hues and with the characteristic, plastic line relief

PROVENANCE

- Private collection Hamburg (obtained from the artist in 1932).



523

OSKAR MOLL

1875 Brieg/Silesia – 1947 Berlin

Alpenveilchenstillleben
mit zwei Kannen. 1942.

Oil on canvas.

Salzmann 478. Lower left signed and dated. Verso of the stretcher inscribed "Prof.Oskar Moll Stillleben 1942" and „(2)“ by a hand other than that of the artist. 66 x 55 cm (25,9 x 21.6 in).

We are grateful to Dr. Gerhard Leistner for his kind expert advice. The work will find mention in the new catalogue raisonné (www.oskarmoll.info).

Called up: December 10, 2022 – ca. 19.14 h ± 20 min.

€ 20.000 – 30.000 ^{R/D}

\$ 20,000 – 30,000

PROVENANCE

- From the artist's studio.
- Berthold Müller-Oerlinghausen (obtained from the above, presumably in 1943, presumably until 1963)
- Galerie Alexander Gebhardt, Munich.
- Private collection Baden-Württemberg (acquired from the above in 1976, ever since family-owned).

EXHIBITION

- Galerie Alexander Gebhardt, Munich, Ausstellung Alter und neuer Meister, 1975.

LITERATURE

- Karl & Faber München, Kunst 19. - 20. Jahrhundert - ostasiatische Veduten, auction 87, November 6, 1963, lot 1431.
- Lempertz Köln, Kunst des XX. Jahrhunderts. Gemälde, Plastik, Aquarelle, Handzeichnungen, Graphik, darunter der Kunsthilf Chichio Haller Trillhaase, Zürich - Düsseldorf, auction 478, May 26, 1964, lot 441.
- Neumeister KG, vorm. Münchener Kunstversteigerungshaus Adolf Weinmüller, Freiwillige Versteigerung aus verschiedenem Besitz - moderne Kunst, auction 120, May 19, 1969, lot 284, illu. plate 13.
- Weltkunst. Zeitschrift für Kunst und Antiquitäten vol. 45, no. 12 from June 15, 1975, p. 1043.

- Light is the key theme in Oskar Moll's oeuvre
- Oskar Moll helped new artistic ideas of the early 20th century to their breakthrough, not only as teacher at the Breslau Academy
- Privately-owned for more than 45 years
- Works by Oskar Moll are at, among others, the Sprengel Museum, Hanover, the Bavarian State Painting Collections, Munich, the Národní Galerie v Praze, Prague, and the Museum Ludwig, Cologne

Oskar Moll, born in 1875, belongs to the generation of artists who helped new artistic ideas of the 20th century to a breakthrough. Moll met Matisse in Paris and founded the "Académie Matisse", together with his wife Marg Moll and Hans Purmann. He remained closely associated with the artist throughout his life. Formally, the inspiration he received from his encounter with works by Matisse are easy to understand. However, the delicate and light colors of his still life are quite individual. A lyrically differentiated composition canon determined by bright colors prevails. [EH]



© Nolde-Stiftung Seebüll 2022

524

EMIL NOLDE

1867 Nolde/Nordschleswig –
1956 Seebüll/Schleswig-Holstein

Frauenkopf mit schwarzem Haar.
Around 1920.

Watercolor.

Twice signed in lower right. Verso with the stamp of the Nolde Foundation, Seebüll. On wove paper. 54 x 41 cm (21.2 x 16.1 in), size of sheet. [AM]

Accompanied by a photo expertise from Prof. Dr. Manfred Reuther, Klockries, dated November 4, 2022. The work is registered in his archive with the number "Nolde A - 255/2022".

Called up: December 10, 2022 – ca. 19.15 h ± 20 min.

€ 40.000 – 60.000 ^{R/D,F}

\$ 40,000 – 60,000

PROVENANCE

- From the artist's estate (until 1964).
- Private collection North Rhine-Westphalia (from 1964, Galerie Commeter, Hamburg).
- Ever since family-owned.

- Nolde's watercolors testify to his virtuoso feel for colors and structures
- The young lady virtually grows right out of the freely flowing colors
- Family-owned for almost 60 years

Portraits make for a fascinating group of works in Emil Nolde's oeuvre. Surprisingly, these works hardly received the same attention as his flower still lifes and landscapes. This is particularly astonishing given that most of his portraits unfold an almost magical presence and a captivating expressiveness. A relatively small number of these works must be understood as portraits in a narrower sense, because Nolde is more concerned with visualizing the sitters' character, feelings and moods than with the exact description of their appearance. A lively facial expression, a challenging look - he strives to express their individuality. Through Nolde's ability to characterize these qualities in an extremely differentiated way, he gives his depictions a liveliness that is unparalleled among the portraits of this period. [AM]



- This is one of the most important graphic sheets in Max Beckmann's oeuvre
- Made after end of WWI, when he was intensively occupied with print art and saw increasing recognition
- The artist's self-portraits have always been subject of museum exhibitions, for example in the 2011 show "Max Beckmann. Selbstbildnisse in der Graphik" at the Kupferstichkabinett of the Neue Nationalgalerie, Berlin

PROVENANCE

- Private collection (since 1959, Galerie Günther Franke).
- Private collection Southern Germany (obtained from the above in 2003).

525

MAX BECKMANN

1884 Leipzig – 1950 New York

Selbstbildnis mit steifem Hut. 1921.

Drypoint.
Hofmaier 180 III B (of IV B) Gallwitz 153. Signed.
Erroneously inscribed "2. Zustand", presumably by J. B. Neumann. From the first edition of presumably 50 copies. On BSB laid paper (with watermark).
32,1 x 24,5 cm (12.6 x 9.6 in).
Sheet: 50,3 x 33,7 cm (19.8 x 13.3 in).
Published by J. B. Neumann, Berlin. [AM]

Called up: December 10, 2022 – ca. 19.16 h ± 20 min.

€ 30.000 – 40.000 ^{R/D}
\$ 30,000 – 40,000

526

GERHARD MARCKS

1889 Berlin – 1981 Cologne

Grosser Hahn. 1952.

Bronze with brown patina, mounted on a stone plate.
Rudloff 577. With the artist's signet on the underside and inscribed "A" as well as with the foundry mark "RICH. BARTH BLN. MARIENDORF". Archive cast aside from the edition of 5 copies and another artist copy.
50,2 x 43,5 x 24,5 cm (19.7 x 17.1 x 9.6 in).
Cast by art foundry Barth, Berlin (before 1971).
The work is based on further studies of roosters, some of which the artist used for the rooster in the "Bremer Stadtmusikanten" (Town Musicians of Bremen) from 1951. [AR]

Called up: December 10, 2022 – ca. 19.18 h ± 20 min.

€ 20.000 – 30.000 ^{R/D, F}
\$ 20,000 – 30,000

PROVENANCE

- Private collection Southern Germany.



- Animal sculpture of a proud rooster in the artist's typical reduced style
- With his versatile oeuvre, Gerhard Marcks is regarded, along with Barlach, Lehbruck and Kolbe, one of the most important German sculptors of the 20th century
- A similar rooster also crowns the artist's most famous sculpture, the "Town Musicians of Bremen" from 1951
- This is the first time in 25 years that a copy of this work is offered on the international auction market (source: artprice.com)



- From the renowned Janet and Marvin Fishman Collection, Milwaukee, USA
- The influence of Italian Futurismo, like that of Umberto Boccioni, comes to the fore in this dynamic work with a ground-breaking expressiveness
- Depictions by Meidner of a comparable quality are very rare on the international auction market
- Rich international exhibition history

527

LUDWIG MEIDNER

1884 Bernstadt/Silesia – 1966 Darmstadt

Menschenmenge im Bahnhof. 1915.

Pen and India ink - over pencil.

Lower left signed and dated "Februar 1915". Verso with inscription "Zu: im Nacken das Sternenmeer" as well as inscribed by a hand other than that of the artist. On thin wove paper. 52,6 x 59,3 cm (20.7 x 23.3 in), size of sheet. [AM]

We are grateful to Mr Erik Riedel, Ludwig Meidner-Archive at the Jewish Museum, Frankfurt am Main, for his expert advice.

Called up: December 10, 2022 – ca. 19.20 h ± 20 min.

€ 20.000 – 25.000 R/M, F

\$ 20,000 – 25,000

PROVENANCE

- The Janet and Marvin Fishman Collection, Milwaukee, USA (since 1993; Villa Grisebach, November 26, 1993, at least until 2009).
- Private collection Europe.

EXHIBITION

- The Janet and Marvin Fishman Collection. New Acquisitions, Recent Gifts and Old Friends, The University of Wisconsin-Milwaukee Art Museum, Wisconsin, March 6 - April 3, 1994 (with the label on the reverse).
- Die letzten Tage der Menschheit. Bilder des Ersten Weltkrieges, Altes Museum, Berlin, June 10 - August 28, 1994, cat. no. 11/36. (with the label on the reverse).
- Art et résistance. Les peintres allemands de l'entre-deux-guerres. La collection Marvin and Janet Fishman, Museum Paleis Lange Voorhout, The Hague, July 8 - October 1, 1995/Palais des Beaux-Arts, Brussels, June-August 1996, cat. no. 112 (with illu. p. 48).

- Konst som motstånd. Samling Marvin och Janet Fishman, tysk konst från mellankrigstiden, Museum Paleis Lange Voorhout, The Hague, July 8 - October 1, 1995; Liljevalchs Kunsthalle, Stockholm, November 18, 1995 - January 7, 1996; Kunsthalle Helsinki, February 10 - April 14, 1996, cat. no. 112 (with several labels on the reverse).
- Making Marks. Drawing in the 20th century from Picasso to Kiefer, Milwaukee Art Museum, June 21 - August 23, 1998, cat. no. 96 (with the label on the reverse).
- German and Austrian Art of the 1920s and 1930s. The Marvin and Janet Fishman Collection, Patrick & Beatrice Haggerty Museum of Art, April 11 - June 16, 2002 (with the label on the reverse).
- Metropolis. La città nell'immaginario delle avanguardie, Galleria d'Arte Moderna e Contemporanea, Turin, February 4 - June 4, 2006.

LITERATURE

- Villa Grisebach, Berlin, 34th auction, November 26, 1993, lot 22.

528

PAUL KLEE

1879 Münchenbuchsee (Switzerland) – 1940 Muralto/Locarno

Seiltänzer. 1923.

Lithograph with red-toned plate.

Kornfeld (1963) 95 IV c (of 95 IV c). Söhn HDO 335-4. Signed and inscribed "23 138". From an edition of 220 copies. On laid paper (twice with the watermark "BSB").

44,1 x 26,8 cm (17,3 x 10,5 in).

Sheet: 52,4 x 38,1 cm (20.6 x 15 in).

Sheet 4 from the portfolio "Kunst der Gegenwart". Published by Marées-Gesellschaft, R. Piper & Co., Munich 1923 (with blindstamp). Printed by Staatliches Bauhaus, Weimar. [AM]

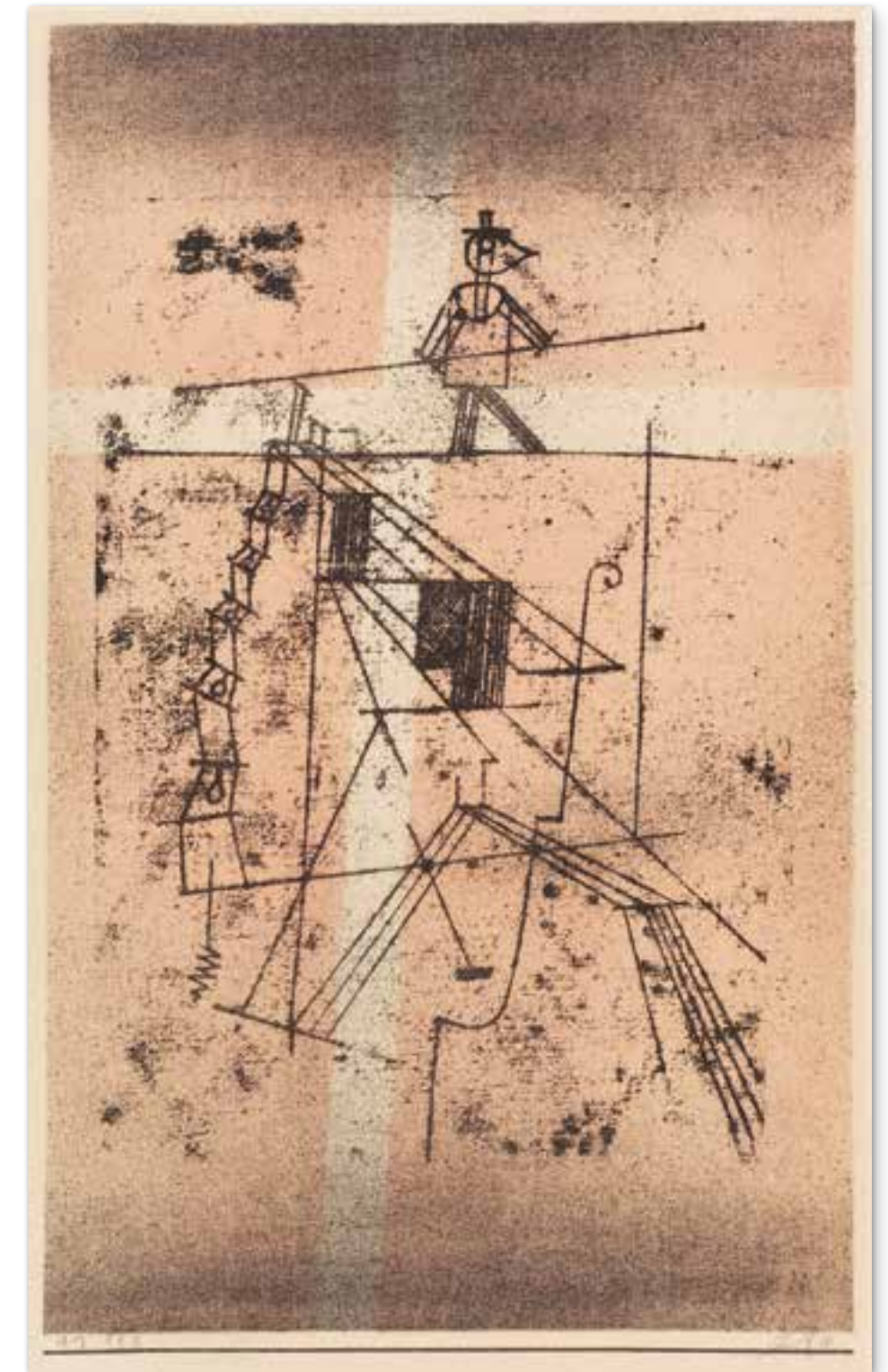
Called up: December 10, 2022 – ca. 19.20 h ± 20 min.

€ 18.000 – 24.000 R/D

\$ 18,000 – 24,000

PROVENANCE

- Collection Reinhard Piper, Munich.
- Private collection Northern Germany.
- Ever since family-owned.



- From the portfolio "Kunst der Gegenwart" which also comprises prints by Max Beckmann, Lovis Corinth and Paul Gauguin
- In the style characteristic of Klee's print oeuvre
- This is one of the artist's filigree motifs, strikingly staged through the red-toned plate



- Early composition in rich colors
- An abstract townscape in a striking formal conception
- Fascinating composition, making effectful use of stylistic principles of Cubism
- Rich exhibition history

PROVENANCE

- From the artist's estate.
- Galerie Valentien, Stuttgart.
- Private collection Northern Germany.

EXHIBITION

- Walter Dexel, Städtisches Museum, Brunswick, February 25 - March 25, 1962, cat. no. 22.
- Walter Dexel. Bilder 1917-1930, Kunst Kabinett Klihm, Munich, February 18 - March 19, 1964, cat. no. 2.
- Walter Dexel, Städtisches Museum, Trier, February 9 - March 4, 1965, cat. no. 8.
- Walter Dexel, Staatliche Werkkunstschule und Staatliche Kunstsammlungen, Kassel, May 9 - June 7, 1965, cat. no. 8 (with illu.).
- Walter Dexel, Wilhelm-Lehmbruck-Museum,

- Duisburg, March 12 - April 11, 1966, cat. no. 8.
- Walter Dexel, Galerie Charles Lienhard, Basel, 1970, cat. no. 9.

LITERATURE

- Deutsches Kulturzentrum, Goethe-Institut, Paris, from February 15, 1972, leaflet no. 4 (here dated 1919).
- Arrigo Lora-Totino, Walter Dexel. Evoluzione costruttivista, in: Walter Dexel 1890-1973. Xilografie e serigrafie, Turin 1973, no p.
- Werner Hofmann, Der Maler Walter Dexel, Starnberg 1972, p. 15 (with illu. p. 25).
- Kunsthaus Lempertz, Cologne, 613th auction, 1986, lot 248 (with color illu. on plate 8).

529

WALTER DEXEL

1890 Munich – 1973 Brunswick

In der Gartenstadt. 1918.

Oil on burlap.

Wöbkemeier 123. Lower left presumably belatedly signed and dated "W DEXEL 19".

Verso of the stretcher signed, dated "18" and titled, once more signed, dated "18" and partly titled over another inscription on the reverse of the canvas. 60,2 x 50,2 cm (23.7 x 19.7 in). [AM]

We are grateful to Dr. Ruth Wöbkemeier for her kind expert advice.

Called up: December 10, 2022 – ca. 19.22 h ± 20 min.

€ 30.000 – 40.000 ^{R/D, F}
\$ 30,000 – 40,000



- Particularly large work characterized by a painting-like effect and a special radiance
- Other pastels from this time are at, among others, the Städel Museum, Frankfurt am Main, the Museum Moderner Kunst Stiftung Ludwig, Vienna, and the Sprengel Museum, Hanover
- In later years, the generation of artists around the Bauhaus luminaries Johannes Itten (1888-1967) and Oskar Schlemmer (1888-1943) examined Hölzel's theories

530

ADOLF HÖLZEL

1853 Olmütz/Moravia – 1934 Stuttgart

Figuren in Landschaft. 1928.

Pastel.

Lower right signed. On wove paper. 34,5 x 50 cm (13,5 x 19,6 in), the full sheet.

This work's authenticity was kindly confirmed orally by Dr. Alexander Klee, Vienna. We are grateful for his kind expert advice.

Called up: December 10, 2022 – ca. 19.23 h ± 20 min.

€ 20.000 – 30.000 ^{R/D}
\$ 20,000 – 30,000

PROVENANCE

- Galerie Gertrud Dorn, Stuttgart.

Starting with the occupation with glass windows and following his intensive color studies, Adolf Hölzel attained a form of abstraction that allowed him to integrate his compositional ideas into a color canon of two-dimensional color fields. This form of abstraction, which also uses figural motifs, is closely linked to the name of Hölzel and his students. In addition to the overall effect, he was also concerned with a meditative character inherent in all his works, whether they are representational, abstract or freely composed. The adherence to a basic religious motif, which is just slightly hinted at in our work, is particularly characteristic of Adolf Hölzel's late pastel works. Even though they serve as a kind of leitmotif, they do not assume a dominant role. Hölzel clearly separated the color fields from one another, creating complementary- as well as light and dark contrasts, bringing everything back together as a harmonious whole. The following words of the artist speak for themselves: "Make one into two and two into one / And two into three and three into two / and everything together again into one / This is how the picture will become great. / Unfolding unprecedented wealth despite simplicity." (Adolf Hölzel, quoted from: Edith Neumann, Und immer wieder rot, blau, gelb, in: ex. cat. Adolf Hölzel. Wegbereiter der Abstraktion, Galerie Albstadt, 1999/2000, p. 57). [CH]

KURT SCHWITTERS

1887 Hanover – 1948 Ambleside/Westmorland

Mz. 59. Continental. 1926.

Collage with paper on cardboard.

Orchard/Schulz 1370. Signed, dated and titled "continental" on the cardboard, as well as with the inscription "Mz. 59.". Verso inscribed with the artist's address. 13,6 x 10,2 cm (5.3 x 4 in). Cardboard (visible area): 17,7 x 14 cm (7 x 5.5 in). [AM]

Called up: December 10, 2022 – ca. 19.24 h ± 20 min.

€ 60.000 – 80.000^R

\$ 60,000 – 80,000

PROVENANCE

- Robert Michel, Vockenhausen (gifted from the artist).
- Galerie Folker Skulima, Berlin.
- Galerie Michael Werner, Cologne (1990-1998, with the label on the reverse).
- Private collection Germany (since 1998, presumably Galerie Fred Jahn, with the label on the reverse).

EXHIBITION

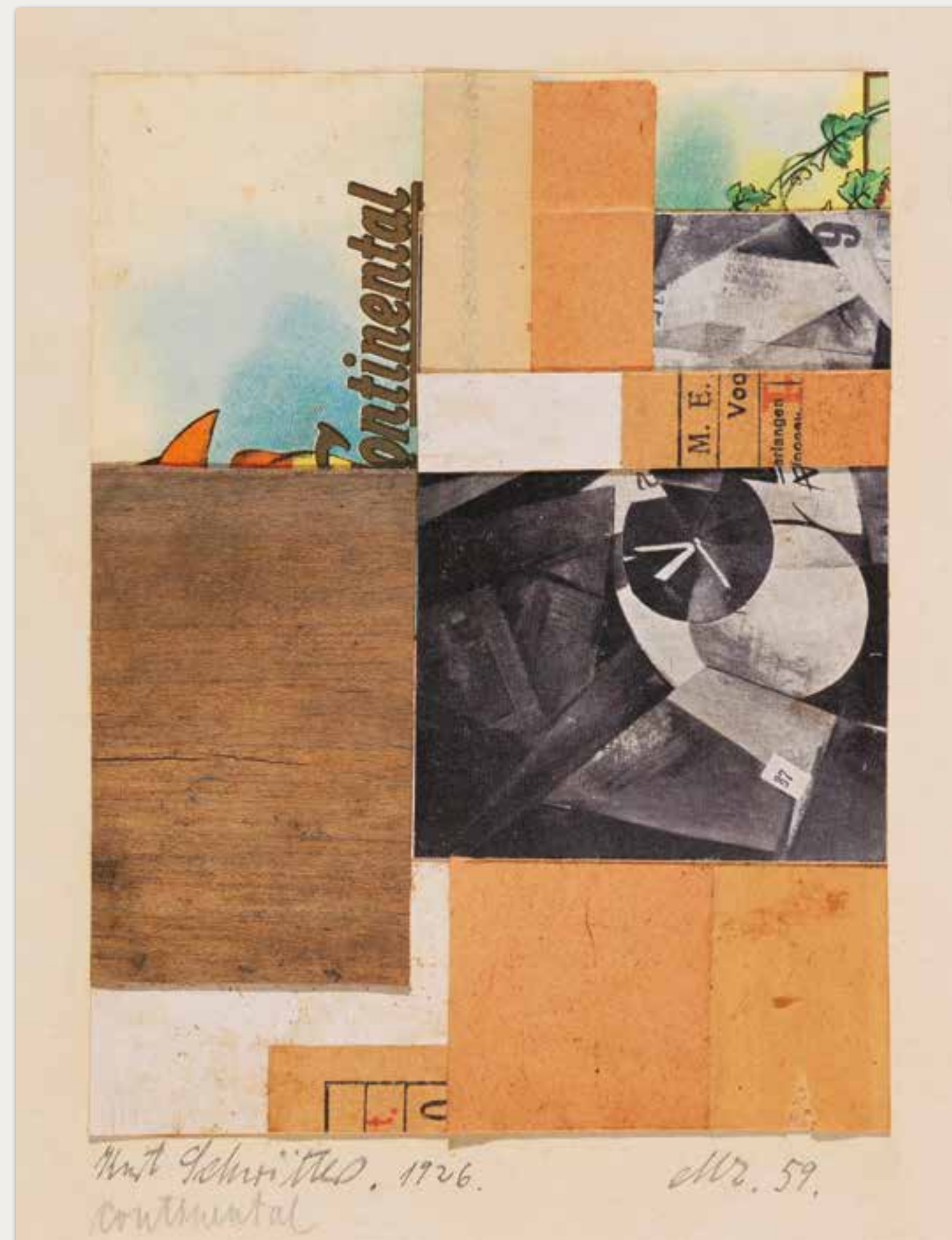
- Kurt Schwitters, Galerie Michael Werner, New York October 4 - November 17, 1990, cat. no. 8 (with color illu. no. 8).
- Achenbach Kunsthandel, Frankfurt a.M., 1991.
- Kurt Schwitters, Achenbach Kunsthandel, Düsseldorf, November 15, 1993 - January 28, 1994 (no catalog).
- Kurt Schwitters, Musée National d'Art Moderne, Centre Pompidou, Paris, November 24, 1994 - February 20, 1995, no number, p. 378.
- Kurt Schwitters, IVAM Centre Julio González, Valencia, April 6 - June 18, 1995, no number, p. 442.
- Kurt Schwitters, Musée de Grenoble, September 16 - November 27, 1995.
- Galerie Fred Jahn, Munich, 1998 (shown on the invitation card).
- Stadsgalerij Heerlen, March 9 - June 8, 1997, cat. no. 19 (with color illu. p. 62, with the label on the reverse).

LITERATURE

- Christie's, London, Auction of Impressionist and Modern Drawings and Watercolors, June 26, 1990, lot 141.

- The "Merzzeichnungen" (Merz Drawings) count among his most sought-after works on the international auction market
- Characteristic work in particularly clear forms
- Schwitters's famous "Merzzeichnungen" are in many important museum collections, among them the Tate Modern, London, and the Museum of Modern Art, New York

With his art and his literary texts, Kurt Schwitters founded his own Dada institution in Hanover, which he called "Merz", a word fragment of "Commerzbank" (Latin cum = with, merx = goods), one of the leading banks at the time. Our Merz drawing is one of the most expressive works from this extremely important chapter in art history. In these works, which are actually collages, there is an accumulation of the seemingly random. It is ultimately a well thought-out design of relics of various origins. In addition, there is an aestheticization of the useless, of leftovers, which, in a new combination, make up the artistic aspect of this work. With the collage, Schwitters invented a new image of everyday rubbish, snippets, tickets, receipts or scraps of sentences that appear constructive and informal, surreal and very real: he makes randomness subject to poetry. [AM]





532

CARL GROSSBERG

1894 Wuppertal-Elberfeld – 1940 Laon (France)

Markststraße in Bad Tölz, 1934.

Oil on panel.
Lower right signed and dated. Verso inscribed by a hand other than that of the artist. 64 x 383 cm (25.1 x 150.7 in).
In the original frame.

Called up: December 10, 2022 – ca. 19.26 h ± 20 min.

€ 35.000 – 45.000 ^{R/D}
\$ 35,000 – 45,000

PROVENANCE

- Private collection Bad Tölz (directly from the artist).
- Ever since family-owned.

- **Painting in an unusual form**
- **For the first time on the art market**
- **Depiction of picturesque facades on Markstraße in Bad Tölz in the style of New Objectivity**

The ensemble of the Tölzer Markstraße is part of the Bavarian list of monuments and is mentioned as one of the most impressive streets in Upper Bavaria. The buildings, erected since the Middle Ages, received a uniform appearance after 1900 through the historicist facades from the Munich architect Gabriel von Seidl. Carl Grossberg depicted this view in a free and by no means realistic way. He succeeded in depicting this urban masterpiece in a clear coolness. Everything cozy is reduced in favor of clear, factual forms. Carl Grossberg received the order from the Feile family, because the father-in-law of Peter Feile, a good friend of Grossberg's, bought the house on Marktstraße and was the landlord of the cafe and wine house Ott. A postcard still bears witness to the original place it was mounted. Peter Feile, whose family owned this extraordinary work, was a close friend of Carl Grossberg. Peter Feile is known as one of the most important

representatives of 'Neues Bauen' in Bavaria. With the model houses of the Lerchenhainsiedlung in Würzburg, he built the first flat-roof residential houses in Bavaria. With the increasing influence of the National Socialists the so-called "Heimatschutzstil" became the measure of all things. This backward-looking style ultimately drew on ideas such as those realized by Gabriel von Seidl on Marktstraße in Tölz. From this point of view, the seemingly emotionless painting gets a new touch. Grossberg worked out a Tölz view for his friend Feile, which can also be understood as a criticism of the backwardness of the NS building guidelines. Because Feile was actually a convinced "Bauhaus" architect who, under the pressure of political developments, subordinated himself to the Heimatschutz style decreed from above. Feile himself moved to Bad Tölz after the war and would spend the rest of his life there. [EH]



- From the series 'Nice and the Côte d'Azur'
- The series is Chagall's declaration of love to his second home
- The color lithograph is Chagall's preferred print medium

533
MARC CHAGALL

1887 Witebsk – 1985 Saint-Paul-de-Vence

La baie des anges au bouquet de roses. 1967.

Lithograph in colors after a gouache. Sorlier CS 30. Signed and numbered. Inscribed "MARC CHAGALL PINX" and "CH. SORLIER SCULP." in the stone. Verso inscribed in typography. From an edition of 75 Roman numbered copies. On Arches wove paper (with watermark). 61 x 45,7 cm (24 x 17,9 in). Sheet: 73 x 53 cm (28,7 x 20,8 in). From the series 'Nice and the Côte d'Azur'. Printed by Mourlot, Paris. [EH]

Called up: December 10, 2022 – ca. 19,27 h ± 20 min.

€ 12.000 – 15.000 R/D, F
 \$ 12,000 – 15,000

PROVENANCE
 · Private collection North Rhine-Westphalia.



534
MARC CHAGALL

1887 Witebsk – 1985 Saint-Paul-de-Vence

Femme au bouquet. 1967.

Lithograph in colors after a gouache. Sorlier CS 37. Signed and numbered. Inscribed "MARC CHAGALL PINX" and "CH. SORLIER SCULP." in the stone. Verso inscribed in typography. From an edition of 150 Latin numbered copies. On Arches wove paper (with watermark). 62 x 46 cm (24,4 x 18,1 in). Sheet: 74 x 52,5 cm (28,9 x 20,6 in). From the series 'Nice and the Côte d'Azur'. Printed by Mourlot, Paris. [EH]

Called up: December 10, 2022 – ca. 19,28 h ± 20 min.

€ 12.000 – 15.000 R/D, F
 \$ 12,000 – 15,000

PROVENANCE
 · Private collection North Rhine-Westphalia.

- From the series 'Nice and the Côte d'Azur'
- In the lyrical compositions in this series Chagall unites his preferred motifs
- Made after a gouache from Marc Chagall, printed at Atelier Mourlot



535
PABLO PICASSO

1881 Malaga – 1973 Mougins

Marie-Thérèse rêvant de métamorphoses (Minotaure, buveur et femmes). 1933.

Etching.
 Geiser/Baer 368 IV B d (of B d). Bloch 200. Signed. Dated and inscribed in the plate. From an edition of 260 copies on this type of paper. On Montval laid paper (with the watermark "Vollard"). 29,6 x 36,6 cm (11.6 x 14.4 in). Sheet: 33,7 x 44,5 cm (13.2 x 17.5 in). Sheet 92 from the series "Suite Vollard". Printed by Roger Lacourière, Paris 1939. Published by Edition Vollard. The catalog raisonné of Geiser/Baer mentions the full title: Marie-Thérèse rêvant de métamorphoses: Elle même et le sculpteur buvant avec un jeune acteur grec jouant le rôle du minotaure. [AR]

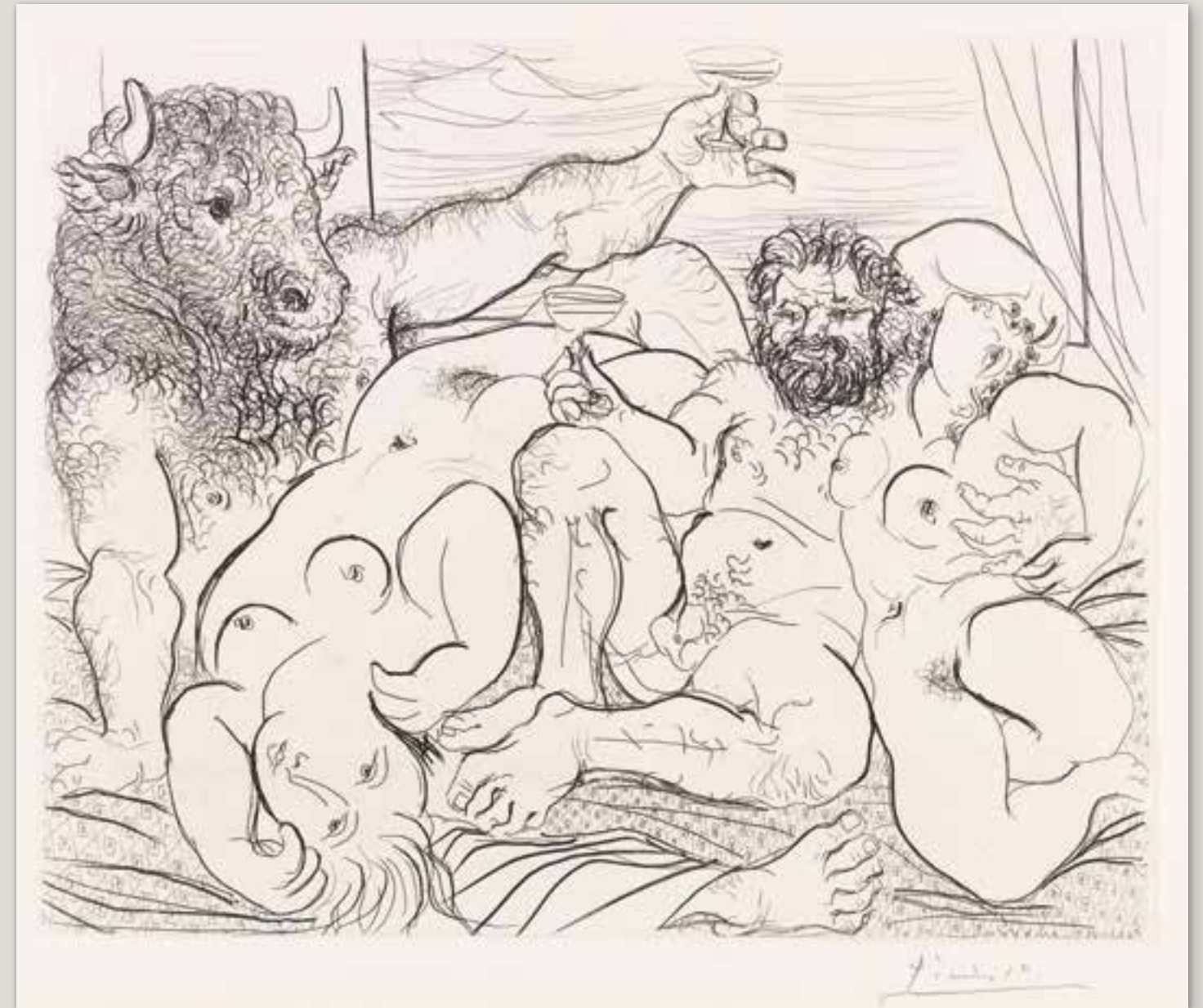
Called up: December 10, 2022 – ca. 19.30 h ± 20 min.

€ 18.000 – 24.000 R/D, F
 \$ 18,000 – 24,000

- From the "Suite Vollard", one of the 20th century's most important cycle of prints
- The sculptor's studio with model, sculpture and minotaur is the key motif of the series of 100 sheets
- The sheets with the drinking sculptor count among the most sought-after and most frequently exhibited sheets

PROVENANCE

- From the estate of H.-M. Petiet, Paris (lower left with no. 362).
- Galerie Louise Leiris, Paris (verso with the no. 191 19360 / 362).
- Private collection Southern Germany.



536
PABLO PICASSO

1881 Malaga – 1973 Mougins

Scène bacchique au minotaure. 1933.

Etching.
 Geiser/Baer 351 III B d (of III B d). Bloch 192. Signed. Dated and inscribed in the plate. From an edition of 260 copies on this type of paper. On Montval laid paper (with the "Vollard" watermark). 29,8 x 36,7 cm (11.7 x 14.4 in). Sheet: 34 x 44,5 cm (13.3 x 17.5 in). Sheet 85 from the series "Suite Vollard". Printed by Roger Lacourière, Paris 1939. Published by Edition Vollard. [AR]

Called up: December 10, 2022 – ca. 19.31 h ± 20 min.

€ 18.000 – 24.000 R/D, F
 \$ 18,000 – 24,000

PROVENANCE

- Private collection Southern Germany.

- Document of Picasso's virtuoso mastery of the etching technique
- Made between 1930 and 1937, the "Suite Vollard" is a print masterpiece
- Single works from the cycle are in many important public and private collections, the Museum of Modern Art in New York and the Museum Ludwig in Cologne both own a complete series

537

PABLO PICASSO

1881 Malaga – 1973 Mougins

Picasso, son œuvre, et son public. 1968.

Etching.

Baer 1496 VII B (of VII C). Bloch 1481. Signed and numbered. From an edition of 50 copies. On Rives wove paper (without watermark).

39,3 x 56,5 cm (15.4 x 22.2 in). Sheet: 56,8 x 71,7 cm (22.4 x 28.2 in).

Sheet 1 from the series "347 gravures". Published by Galerie Louise Leiris, 1969.

[AM]

Called up: December 10, 2022 – ca. 19.32 h ± 20 min.

€ 20.000 – 30.000 R/D, F

\$ 20,000 – 30,000

PROVENANCE

- Private collection.
- Private collection Southern Germany (since 2003, Galerie Bierhinkel, Rheinau-Freistett).

- Expressive first sheet from the suite "347 gravures", Pablo Picasso's most comprehensive print series
- Dynamic and detailed depiction from the artist's late creative period
- In terms of range, technical finesse and expressiveness, Picasso's prints make for an important part of his œuvre



THE TEAM

Management	Contact	Location	E-Mail	Extension
Owner, auctioneer	Robert Ketterer	Munich	r.ketterer@kettererkunst.de	+49-(0)89-5 52 44-158
Auctioneer	Gudrun Ketterer M.A.	Munich	g.ketterer@kettererkunst.de	+49-(0)89-5 52 44-200
Managing director, auctioneer	Peter Wehrle	Munich	p.wehrle@kettererkunst.de	+49-(0)89-5 52 44-155
Senior Director	Nicola Gräfin Keglevich	Munich	n.keglevich@kettererkunst.de	+49-(0)89-5 52 44-175
Senior Director	Dr. Sebastian Neußer	Munich	s.neusser@kettererkunst.de	+49-(0)89-5 52 44-170
Academic consultant	Dr. Mario von Lüttichau	Munich	m.luettichau@kettererkunst.de	+49-(0)89-5 52 44-165
Expert:innen				
Modern Art	Sandra Dreher M.A.	Munich	s.dreher@kettererkunst.de	+49-(0)89-5 52 44-148
	Larissa Rau B.A.	Munich	l.rau@kettererkunst.de	+49-(0)89-5 52 44-143
Contemporary Art	Julia Haußmann M.A.	Munich	j.haussmann@kettererkunst.de	+49-(0)89-5 52 44-246
	Dr. Franziska Thiess	Munich	f.thiess@kettererkunst.de	+49-(0)89-5 52 44-140
	Dr. Isabella Cramer	Munich	i.cramer@kettererkunst.de	+49-(0)89-5 52 44-130
	Alessandra Löscher Montal B.A./B.Sc.	Munich	a.loescher-montal@kettererkunst.de	+49-(0)89-5 52 44-131
	Dr. Melanie Puff	Munich	m.puff@kettererkunst.de	+49-(0)89-5 52 44-247
Modern Art / Contemporary Art	Louisa von Saucken M.A.	Hamburg	l.von-saucken@kettererkunst.de	+49-(0)40-37 49 61-13
	Nico Kassel	Munich	n.kassel@kettererkunst.de	+49-(0)89-5 52 44-164
	Miriam Heß	Heidelberg	m.hess@kettererkunst.de	+49-(0)62 21-5 88 00 38
	Cordula Lichtenberg M.A.	Cologne	infokoeln@kettererkunst.de	+49-(0)2 11-36 77 94-60
19th Century Art	Dr. Simone Wiechers	Berlin	s.wiechers@kettererkunst.de	+49-(0)30-88 67 53 63
	Sarah Mohr M.A.	Munich	s.mohr@kettererkunst.de	+49-(0)89-5 52 44-147
Rare Books	Felizia Ehrl M.A.	Munich	f.ehrl@kettererkunst.de	+49-(0)89-5 52 44-146
	Christoph Calaminus	Hamburg	c.calaminus@kettererkunst.de	+49-(0)40-37 49 61-11
	Christian Höflich	Hamburg	c.hoeflich@kettererkunst.de	+49-(0)40-37 49 61-20
	Silke Lehmann M.A.	Hamburg	s.lehmann@kettererkunst.de	+49-(0)40-37 49 61-19
	Enno Nagel	Hamburg	e.nagel@kettererkunst.de	+49-(0)40-37 49 61-17
Imke Friedrichsen M.A.	Hamburg	i.friedrichsen@kettererkunst.de	+49-(0)40-37 49 61-21	
Administration				
Executive Assistant	Melanie Schaub M.A.	Munich	m.schaub@kettererkunst.de	+49-(0)89-5 52 44-158
Executive Assistant	Karla Krischer M.A.	Munich	k.krischer@kettererkunst.de	+49-(0)89-5 52 44-157
Bids/Customer service	Beate Deisler	Munich	b.deisler@kettererkunst.de	+49-(0)89-5 52 44-91
	Claudia Bitterwolf	Munich	c.bitterwolf@kettererkunst.de	+49-(0)89-5 52 44-150
Head of Communications and Marketing	Anja Häse	Munich	a.haese@kettererkunst.de	+49-(0)89-5 52 44-125
Accounting	Simone Rosenbusch Dipl.-Ök.	Munich	s.rosenbusch@kettererkunst.de	+49-(0)89-5 52 44-123
	Jennifer Ike	Munich	j.ike@kettererkunst.de	+49-(0)89-5 52 44-121
	Robert Ganz	Munich	r.ganz@kettererkunst.de	+49-(0)89-5 52 44-120
Head of Shipping departmen	Andreas Geffert M.A.	Munich	a.geffert@kettererkunst.de	+49-(0)89-5 52 44-115
Shipping department	Jürgen Stark	Munich	j.stark@kettererkunst.de	+49-(0)89-5 52 44-162
	Jonathan Wieser	Munich	j.wieser@kettererkunst.de	+49-(0)89-5 52 44-138

Cataloging department
Christine Hauser M.A., Dr. Eva Heisse, Sarah von der Lieth M.A., Dr. Mario von Lüttichau, Silvie Mühl M.A., Hendrik Olliges M.A., Dr. Julia Scheu, Dr. Agnes Thum, Dr. Katharina Thurmair, Alana Möller M.A., Ann-Sophie Rauscher M.A., Alisa Waesse M.A. – Editing: Text & Kunst KONTOR Elke Thode

Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Straße 18
81829 Munich
phone +49-(0)89-5 52 44-0
fax +49-(0)89-5 52 44-177
info@kettererkunst.com
www.kettererkunst.com

USt.IdNr. DE 129 989 806
Ust.-Nr. 11621/39295 57 FC Munich III
Munich District Court HRA 46730
Personally liable shareholders:
Experts Art Service GmbH
Munich District Court HRB 117489
Managing directors:
Robert Ketterer, Peter Wehrle

Ketterer Kunst Hamburg

Louisa von Saucken
Holstenwall 5
20355 Hamburg
phone +49-(0)40-37 49 61-0
fax +49-(0)40-37 49 61-66
infohamburg@kettererkunst.de

Ketterer Kunst Berlin

Dr. Simone Wiechers
Fasanenstraße 70
10719 Berlin
phone +49-(0)30-88 67 53 63
fax +49-(0)30-88 67 56 43
infoberlin@kettererkunst.de

Academic consultant

Dr. Mario von Lüttichau
Fasanenstraße 70
10719 Berlin
phone +49-(0)170-286 90 85
m.luettichau@kettererkunst.de

Representative Baden-Württemberg, Hesse, Rhineland Palatinate

Miriam Heß
phone +49-(0)62 21-5 88 00 38
fax +49-(0)62 21-5 88 05 95
infoheidelberg@kettererkunst.de

Representative Cologne

Cordula Lichtenberg
phone +49-(0)151-29 60 73 54
infokoeln@kettererkunst.de

Representative Saxony, Saxony-Anhalt, Thuringia

Stefan Maier
phone +49-(0)170-7 32 49 71
s.maier@kettererkunst.de

Representative USA

Dr. Melanie Puff
phone +49-(0)89-55244-247
m.puff@kettererkunst.de

Brasil

Jacob Ketterer
Av. Duque de Caxias, 1255
86015-000 Londrina
Paraná
infobrasil@kettererkunst.com

Ketterer Kunst in cooperation with The Art Concept

Andrea Roh-Zoller M.A.
Dr.-Hans-Staub-Straße 7
82031 Grünwald
phone +49-(0)1 72-4 67 43 72
artconcept@kettererkunst.de

INFO

Glossary

- Signed** and/or **dated** and/or **titled** and/or **inscribed**, is what we believe to be the artist's handwritten information.
- Hand-written** means all the information that, in our opinion, does not undoubtedly come from the artist himself.
- R/D:** This object is offered with regular or differential taxation.
- R/N:** This object was imported into the EU for sale. It is offered subject to regular taxation. Or subject to differential taxation with the additional import sales tax of currently 7% of the invoice amount.
- R:** This object is offered subject to regular taxation at a tax rate of 19 %.
- R*:** This object is offered subject to regular taxation at a tax rate of 7 %.
- F:** For works by artists who died less than 70 years ago, there is a resale right royalty, ranging from 4 % to 0.25 % of the hammer, see 5.5 Terms and Conditions. The resale right fee is exempt from sales tax.
- The artnet Price Database has included auction results since 1985 and, according to the company, currently includes auction results from over 700 international auction houses.

Results

Results available from December 12, 2022, 9 am on +49 (0)89 55244-0.

For the export of works of art from the European Union, the Cultural Protection Agreement of 1993 and the UNESCO Convention from 1975 must be observed.

Owner's list 533

1: 505; 2: 526; 3: 535, 536, 537; 4: 510; 5: 509; 6: 529; 7: 455, 489, 527; 8: 502; 9: 450; 10: 442; 11: 515; 12: 533, 534; 13: 512; 14: 451, 513, 516; 15: 519; 16: 493; 17: 524; 18: 476, 520; 19: 508; 20: 506; 21: 475; 22: 437; 23: 488, 494; 24: 447; 25: 490; 26: 525; 27: 499, 500; 28: 514; 29: 517; 30: 532; 31: 472; 32: 504, 528; 33: 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 438, 439, 444, 446, 448, 452, 453, 454, 456, 457, 459, 460, 461, 462, 463, 464, 465, 474, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 491, 492, 495, 496, 497, 498, 503; 34: 449, 523; 35: 507; 36: 441; 37: 518; 38: 458; 39: 443, 445, 530, 531; 40: 466, 467, 468, 469, 470, 471; 41: 511; 42: 440, 521, 522; 43: 501; 44: 473

Find more on www.kettererkunst.com

- Condition reports: high-resolution photos including the fronts and backs of all works, more images of, e.g. the frames etc.
- Videos on selected sculptures
- Bid live on www.kettererkunst.com
- Register to get more information about the artists
- Register to get more information about the auctions



Ketterer Kunst ist Partner von The Art Loss Register. Sämtliche Objekte in diesem Katalog wurden, sofern sie eindeutig identifizierbar sind, vor der Versteigerung mit dem Datenbankbestand des Registers individuell abgeglichen.

Ketterer Kunst is a partner of the Art Loss Register. All objects in this catalogue, as far as they are uniquely identifiable, have been checked against the database of the Register prior to the auction.

© VG Bild-Kunst, Bonn 2022 (for artists represented) / © Nolde Foundation Seebüll 2022 / © Succession Picasso 2022 / © Gabriele Münter und Johannes Eichner Foundation, Munich / © Hermann Max Pechstein / © Erich Heckel Estate



Follow us on **Instagram** for exclusive peeks behind the scenes.

Collection Consulting

For Private Collectors

You have compiled a private art collection over the past couple of years – and now you face the decision to see what direction it should take?

Ketterer Kunst is at your side in all matters regarding a possible reorientation of your collection: Does it make sense to scale down? Is it advisable to sell the collection or to give it to a foundation? Depending on the focus of your collection, a combination of different measures can also make sense, for instance a stronger focus on single areas while selling other parts of the collection.

Our consultation talk is absolutely free and non binding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custom-made offer.

Corporate Collections

Your company is in possession of an art collection and you are considering changes?

There are many good reasons why a corporate collection should be adapted to meet the company's latest developments. In an ideal case, a collection reflects corporate identity, takes the respective industry, as well as the product portfolio and the regional or international business areas into account. This general set up can be affected by, for instance, a reorganization of the company, new management level, expansions of the business segments, but also by an altered regional disposition. If these changes apply, it is recommendable to revise the corporate collection and to adapt it, both in terms of range and value.

Ketterer Kunst is happy to help you redirect your corporate collection. In order to express the character of your company, we can outline the potential directions your collection should take in a first free and non binding consultation.

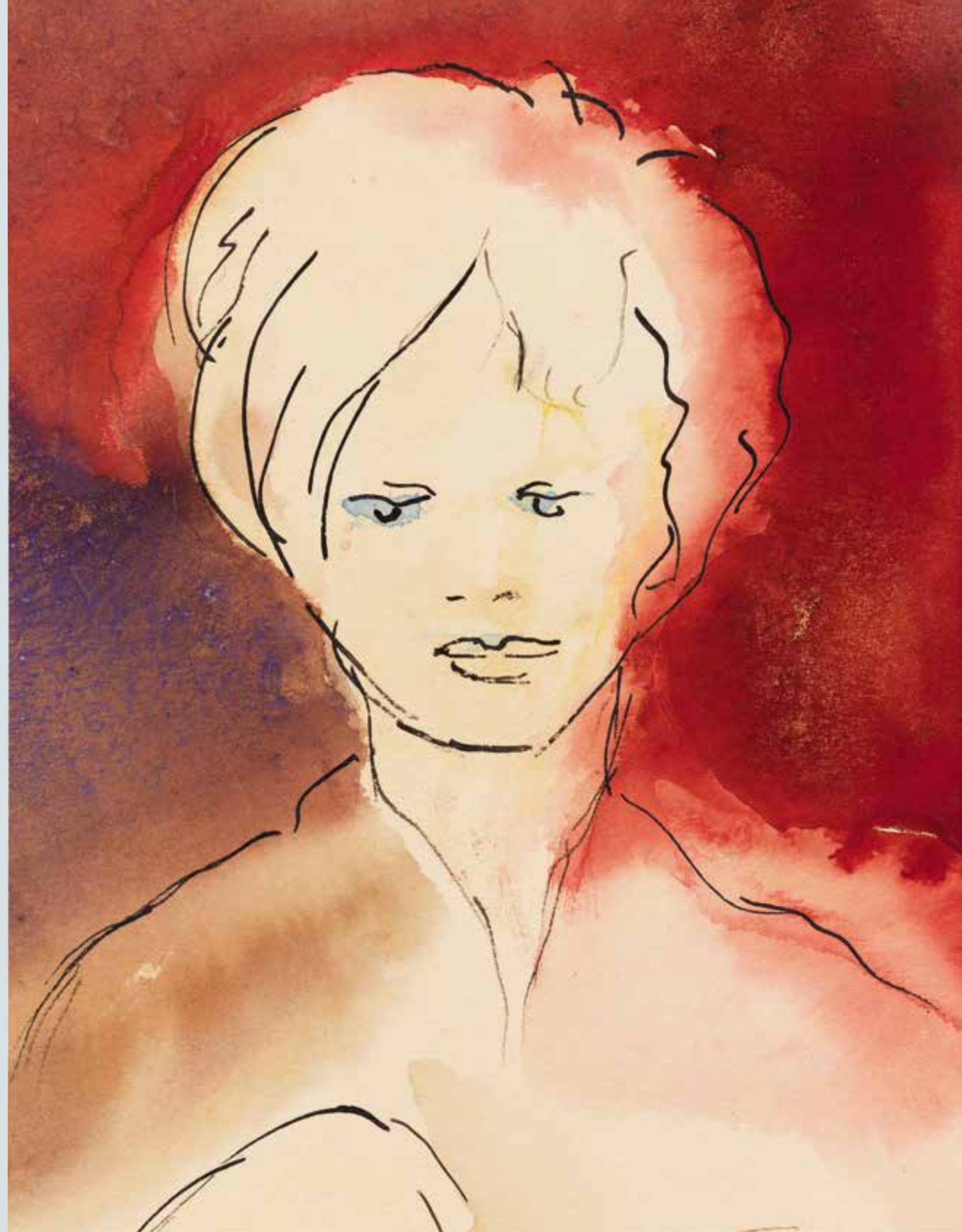
Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.



Contact

Dr. Mario von Lüttichau
sammelungsberatung@kettererkunst.de
phone +49 (0)89 55244-165

© Nolde Stiftung Seebüll 2022





Convenient, safe, discreet – selling through Ketterer Kunst

Auction

Our team of experts will identify the perfect auction for your work of art – whether it's the classic saleroom auction or the internet auctions with maximum reach. The right pricing strategy, paired with a sophisticated international marketing concept, will lead to the successful sale of your work of art.

Private Sale

You can sell and buy art from us at any time – even outside the auctions. If you are looking for a discreet transaction, we are just the right contact. With our global network of collectors we can fetch the maximum price for your work. We present it to select private and institutional potential buyers at a previously agreed price. If you are looking for public reach, we offer you a marketing through our homepage to address collectors worldwide, just like in an auction. Talk to us, because every work of art is just as unique as its sale.

Get in touch with us for a personal offer:

info@kettererkunst.de
phone +49 (0)89 552440
kettererkunst.com/sell

AUCTION'S ARTIST INDEX

532 19th Century Art (Saturday, December 10, 2022)

533 Modern Art Day Sale (Saturday, December 10, 2022)

534 Contemporary Art Day Sale (Friday, December 9, 2022)

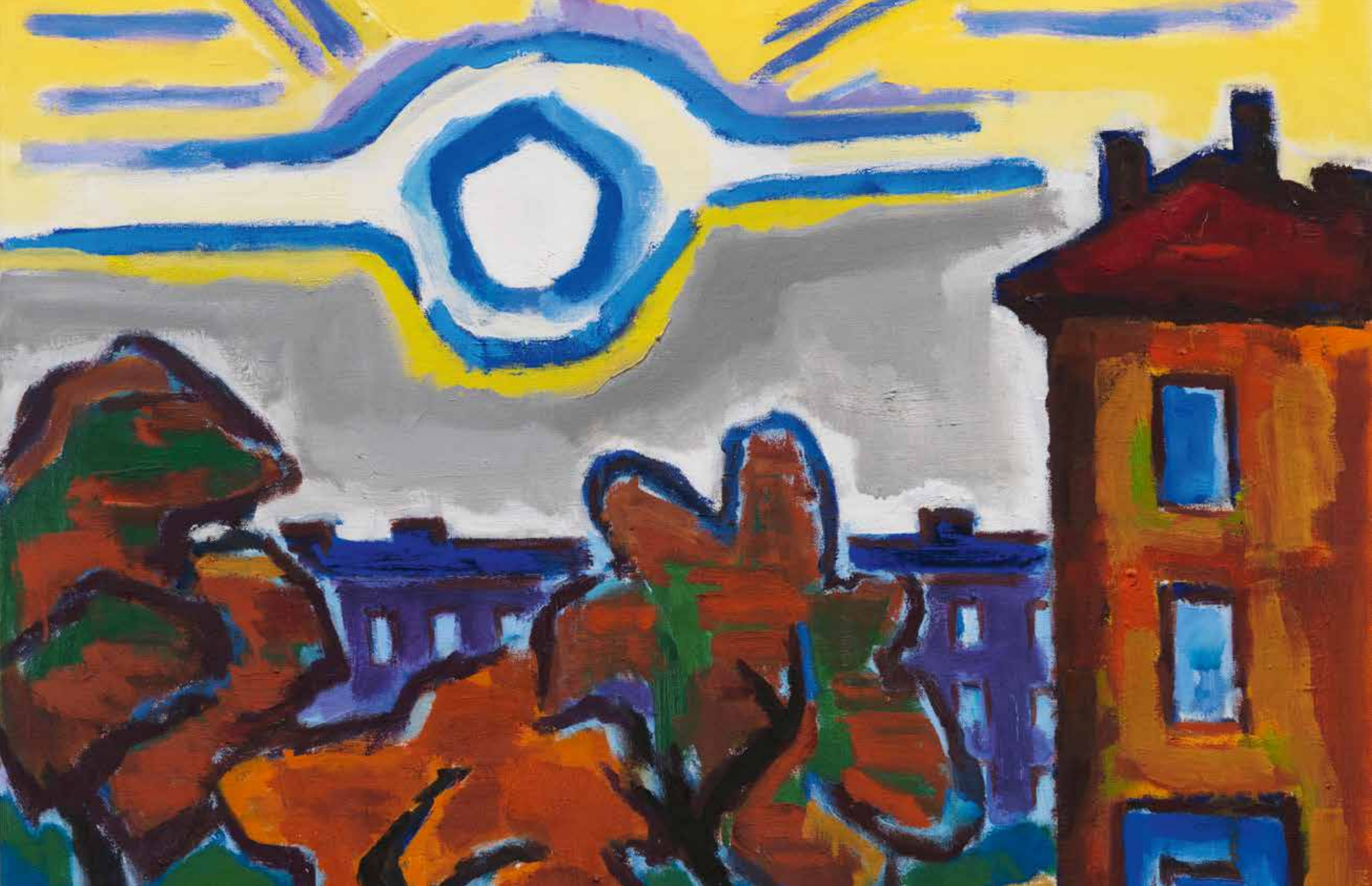
535 Evening Sale (Friday, Dezember 9, 2022)

@ Online Only (Sunday, Dezember 11, 2022, from 3 pm)

Achenbach, Oswald	532: 380	Geiger, Rupprecht	534: 112
Albers, Josef	534: 107 @	Genzken, Isa	534: 185
Alt, Rudolf von	532: 336	Gilles, Werner	@
Amerling, Friedrich von	532: 335	Graubner, Gotthard	534: 159
Amiet, Cuno	533: 438, 439, 448	Grossberg, Carl	533: 532
Antes, Horst	534: 129	Grosse, Katharina	535: 2 534: 147, 198 @
Anzinger, Siegfried	@	Grosz, George	@
Arp, Hans (Jean)	535: 35	Grützner, Eduard von	532: 309
Ausstellungskatalog	533: 432, 434, 435	Gysis, Nikolaos	532: 310
Avramidis, Joannis	534: 153	Hacke, Rudolf	@
Bach, Elvira	@	Hagemeister, Karl	532: 342, 345
Baisch, Hermann	532: 305	Haring, Keith	535: 15
Balkenhol, Stephan	534: 127, 134, 169 @	Haueisen, Albert	532: 352
Baluschek, Hans	@	Heckel, Erich	535: 11, 39, 53, 56 533: 409, 412, 425, 426, 433, 446, 460, 463, 465, 474, 477, 483, 492, 501, 502 @
Baselitz, Georg	535: 50	Heine, Thomas Theodor	532: 324
Baumeister, Willi	534: 105, 106	Herker, Emil	534: 162
Beckmann, Max	535: 9 533: 472, 525 @	Hermanns, Ernst	@
Benglis, Lynda	534: 204	Hilmar, Jiri	@
Bisky, Norbert	534: 180	Hirst, Damien	534: 193
Blanchard, Antoine	532: 395	Hödicke, Karl Horst	534: 142, 165
Bleyl, Fritz	533: 413, 444, 454	Hodler, Ferdinand	535: 24
Bochner, Mel	@	Hoehme, Gerhard	534: 137, 191 @
Braith, Anton	532: 306	Hofer, Karl	535: 18 533: 476, 520
Braun, Matti	534: 203	Hohlwein, Ludwig	532: 325
Bürkel, Heinrich	532: 365, 368	Hölzel, Adolf	533: 530 @
Burri, Alberto	@	Jawlensky, Alexej von	533: 507, 518, 519
Busch, Wilhelm	532: 326, 327, 328, 329, 330, 331, 332, 333	Johnson, Ray	@
Chagall, Marc	533: 533, 534	Jorn, Asger	534: 161
Chapman, Jake und Dinos	534: 183	Judd, Donald	534: 186
Chillida, Eduardo	@	Kanoldt, Alexander	533: 508
Christo	534: 103, 188	Katz, Alex	534: 120 @
Clarenbach, Max	532: 388	Keller-Reutlingen, Paul Wilhelm	532: 381, 382
Compton, Edward Theodore	532: 316, 318, 320, 321, 322, 323	Kerkovius, Ida	@
Compton, Edward Harrison	532: 317, 319	Kiefer, Anselm	535: 58
Corinth, Lovis	535: 5 533: 437	Kippenberger, Martin	534: 155
Cragg, Tony	535: 12 534: 122	Kirchner, Ernst Ludwig	535: 6, 7, 10, 20, 43, 45, 59
Cucuel, Edward	532: 353, 354, 357		533: 400, 401, 402, 403, 404, 405, 406, 407, 411, 421, 424, 428, 429, 430, 431, 436, 452, 453, 456, 457, 467, 478, 479, 480, 481, 485, 487, 488, 505, 506 @
Daubigny, Charles-François	532: 340	Klee, Paul	535: 38 533: 528
Defregger, Franz von	532: 307, 308, 311, 369	Klein, Yves	534: 116
Denis, Maurice	532: 361	Klimsch, Fritz	@
Dexel, Walter	533: 529	Klinge, Dietrich	@
Dill, Otto	532: 363, 390, 391	Kneffel, Karin	535: 64 534: 192 @
Dine, Jim	@	Knoebel, Imi	@
Dokoupil, Jiri Georg	534: 205	Koenig, Fritz	534: 113, 138
Dorazio, Piero	@	Koester, Alexander	532: 358, 359, 360, 384, 386, 387, 389
Dzama, Marcel	@	Kokoschka, Oskar	533: 514
Egner, Marie	532: 355	Kolbe, Georg	535: 63
Emin, Tracey	534: 117	Koons, Jeff	534: 143, 200
Erlar, Fritz	@	Kounellis, Jannis	534: 141
Ernst, Max	535: 36 @	Kubin, Alfred	535: 30
Faber, Johann Joachim	532: 334	Lehmbruck, Wilhelm	533: 447
Feiler, Paul	534: 174	Leistikow, Walter	532: 343, 344
Felixmüller, Conrad	@		
Fetting, Rainer	534: 140, 149, 170		
Feuerbach, Anselm	532: 339		
Fontana, Lucio	@		
Förg, Günther	535: 29 534: 207 @		
Francis, Sam	534: 102 @		
Gauguin, Paul	535: 21, 22		
Gebler, Otto	532: 377		

LeWitt, Sol	535: 28 534: 177	Marcks, Gerhard	533: 526
Liebermann, Max	535: 54	Mataré, Ewald	@
Lier, Adolf Heinrich	532: 300, 366	Meadmore, Clement	534: 108
Longo, Robert	@	Meese, Jonathan	534: 190
Lueg, Konrad	535: 17	Meid, Hans	@
Lüpertz, Markus	534: 150, 156, 160 @	Meidner, Ludwig	533: 455, 527
Luther, Adolf	534: 199	Meyer, Matthias	@
Mack, Heinz	534: 126, 139, 145, 187	Meyer-Vax, Walter	@
Macke, August	@	Modersohn, Otto	533: 499, 500
Maetzel, Emil	533: 469	Moll, Margarethe	533: 473
Man Ray	534: 176	Moll, Oskar	533: 523
Mappenwerk / Portfolio	533: 414, 415, 416, 417, 418, 419, 420	Moralt, Willy	532: 373, 374
		Moret, Henry	532: 356
		Mühlig, Hugo	532: 315
		Munch, Edvard	533: 440
		Münter, Gabriele	535: 49 533: 442, 449, 490
			@
			@
		Nagel, Peter	@
		Nara, Yoshitomo	534: 123, 124
		Nauen, Heinrich	@
		Naumann, Karl Georg	532: 378
		Nay, Ernst Wilhelm	535: 41, 48 534: 100, 101, 163, 171
		Nerly, Friedrich	532: 338
		Nesch, Rolf	533: 521, 522 @
		Nitsch, Hermann	535: 47 534: 104, 189
		Nolde, Emil	535: 44 533: 450, 451, 458, 475, 489, 493, 504, 509, 511, 513, 515, 516, 524 @
			534: 136
		Oelze, Richard	@
		Ofen, Michael van	@
		Palmié, Charles Johann	532: 350
		Pankok, Bernhard	@
		Pechstein, Hermann Max	535: 40, 46 533: 408, 422, 423, 427, 464, 470, 482, 484, 486, 503
		Penck, A. R. (d.i. Ralf Winkler)	534: 164, 195 @
		Pfahler, Georg Karl	534: 128, 133
		Picasso, Pablo	533: 471, 535, 536, 537 @
		Pienu, Otto	534: 154 @
		Pippel, Otto	532: 362, 394
		Poliakoff, Serge	534: 166, 167, 182
		Polke, Sigmar	534: 206
		Prachensky, Markus	534: 175, 184
		Puder, Ulf	@
		Putz, Leo	532: 385
		Quaglio, Franz	532: 371
		Rainer, Arnulf	@

Raupp, Karl	532: 370
Rauschenberg, Robert	535: 62
Reiser, Carl	532: 392
Reschreiter, Rudolf	532: 393
Richter, Gerhard	534: 146, 178
Richter, Daniel	534: 181
Richter, Gerhard	534: 194, 201 @
Richter, Daniel	@
Rickey, George	534: 196
Riefenstahl, Leni	534: 152
Rohlf, Christian	533: 468, 510, 517
Rückriem, Ulrich	534: 179
Samba, Chéri	@
Schaeffler, Fritz	533: 443
Scharl, Josef	@
Schiele, Egon	535: 31, 32, 33
Schlemmer, Oskar	535: 34, 37
Schlesinger, Felix	532: 379
Schmidt-Rottluff, Karl	535: 1, 4, 19, 23, 42, 51, 52
	533: 410, 441, 459, 461, 462, 494, 495, 496, 497, 498, 512
	@
	@
Schnell, David	@
Schoonhoven, Jan	535: 26
Schreyer, Adolf	532: 341
Schumacher, Emil	534: 110 @
Schütte, Thomas	534: 144
Schwitters, Kurt	533: 531
Scully, Sean	534: 173 @
Serra, Richard	535: 27
Sintenis, Renée	@
Soto, Jesús Raphael	@
Soutter, Louis	535: 55
Spitzweg, Carl	532: 301, 303, 304, 313, 364, 372, 375, 376
Spoerri, Daniel	534: 172
Stankowski, Anton	534: 135
Steinle, Eduard (Edward Jakob) von	532: 337
Stella, Frank	534: 202
Stöhrer, Walter	@
Stuck, Franz von	532: 346, 347, 348
Tadeusz, Norbert	534: 114
Thieler, Fred	534: 111 @
Trübner, Wilhelm	532: 312, 351
Tuttle, Richard	@
Uecker, Günther	535: 8, 25, 57 534: 131, 132, 151, 157
Ufan, Lee	534: 168
Vaadia, Boaz	@
Vetter, Charles (Karl)	532: 383
Voigt, Bruno	@
Völker, Cornelius	@
Volkman, Artur	532: 349
Voltz, Friedrich	532: 302
Walde, Alfons	533: 466
Warhol, Andy	535: 13, 60, 61 534: 115, 119, 121, 125, 130, 148
	@
West, Franz	@
Whitney, Stanley	535: 3
Winter, Fritz	534: 109, 158
Wintersberger, Lambert Maria	534: 118
Wojnarowicz, David	535: 14, 16
Young, Russell	534: 197
Zangs, Herbert	@
Zille, Heinrich	533: 445
Zügel, Heinrich von	532: 314, 367





KETTERER ■ KUNST